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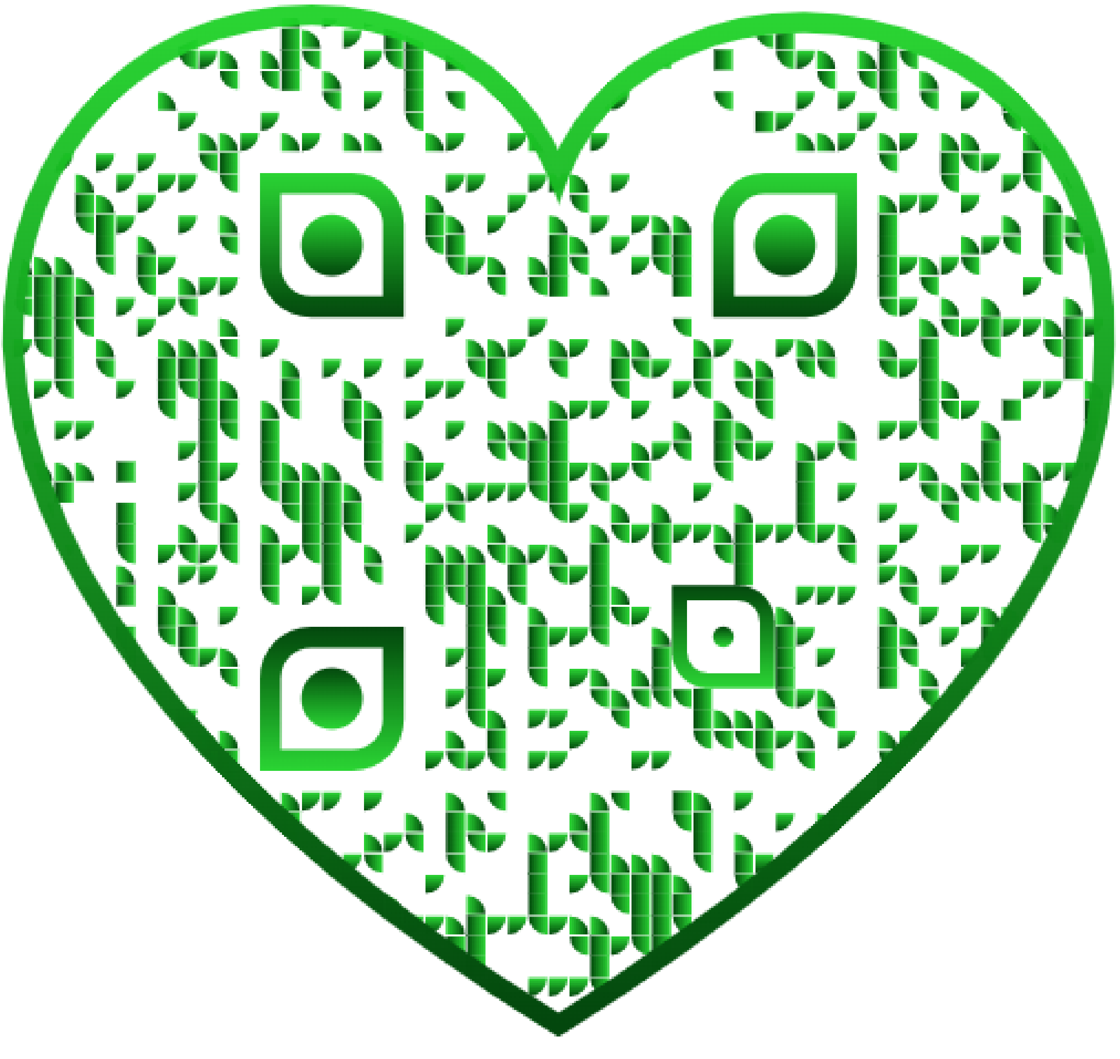
AD

into the vibe

model **PALOMA ELSESSER** at home in Brooklyn

up next

a new generation of designers sets the mood



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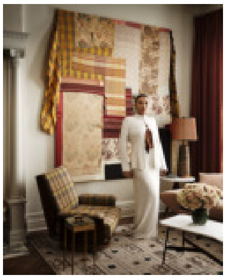
THE WINDOW-LINED LIVING ROOM OF AN UPSTATE NEW YORK RETREAT DECORATED BY MIEKE TEN HAVE.



PALOMA ELSESSER, WEARING A SKIRT AND TOP BY COLLEEN ALLEN WITH EARRINGS AND A NECKLACE BY TIFFANY & CO., IN THE LIVING ROOM OF HER BROOKLYN TOWN HOUSE. “HOMEBODY,” PAGE 36. PHOTOGRAPHY BY FRANK FRANCES. STYLED BY MICHAEL REYNOLDS. FASHION STYLING BY ALY COOPER.

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Mario Ceroli’s surreal Sedia Alta chair. **BY HANNAH MARTIN**

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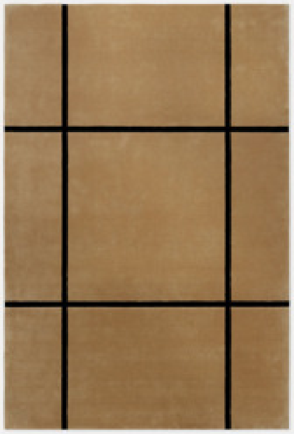

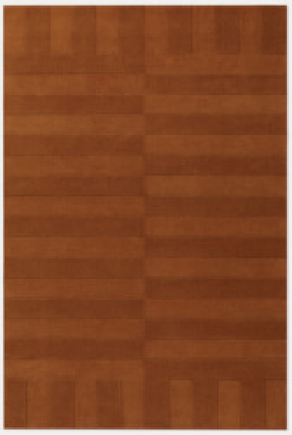

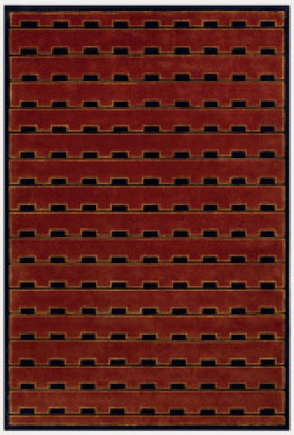

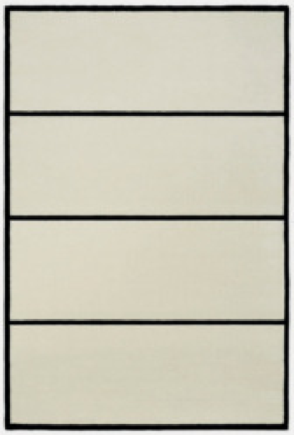

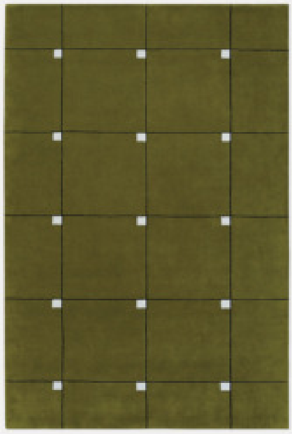

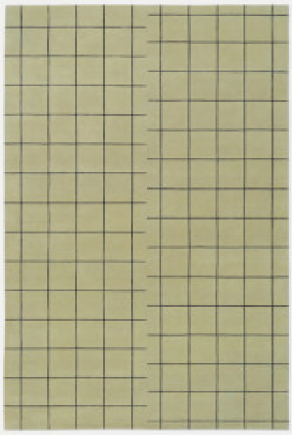

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A LOUNGE-LIKE LIVING ROOM IN MILAN DESIGNED BY GIAMPIERO TAGLIAFERRI.

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> "Every project should feel like a movie. This character felt close to my world. I knew his plot." —*Darren Jett*

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In January, *AD* famously publishes the AD100 list, a prestigious global who's who of established designers, living legends, and a select group of debuts. By the February issue, which is devoted to breakthrough performances, the editors are excited to shine the spotlight on rising stars. New ideas about how to live are essential to the industry; as in any creative field, progress is limited if we only celebrate the old masters. It has been fascinating to document the process for each of the designers featured this month: How do they approach their projects, their clients, and in several stories, their own personal environments?

Darren Jett believes that lifestyle is as important as design and brings the drama with a cinematic approach. (Be sure to catch our new series *Behind the Design* on YouTube for a deeper dive into the sexy Jett-fashioned loft shown in this issue.) Landscape architects Lauren and Stephen Stimson go back to the land on their own bucolic farm in rural New England. Mieke ten Have, a celebrated photo stylist, applies her trademark romantic style and editor's eye to her first big decorating commission. Alyssa Kapito, recently named to the AD100, crafts a serene home for her family that perfectly expresses her signature refinement and emphasis on collectible furniture and art. In Milan, an apartment by Italian supernova Giampiero Tagliaferri showcases his European sophistication and design connoisseurship. And finally Gregory Rockwell and Hester Hodde of Gregory Rockwell Interiors take the place of honor on our cover, with the lushly moody Brooklyn house they conjured for supermodel Paloma Elsesser.

Highlighting such original voices is part of our mission, and we hope you enjoy meeting them all.

Amy

AMY ASTLEY
Global Editorial Director
and Editor in Chief, *AD* U.S.
@amyastley

1. FRANK FRANCES. 2. WILLIAM JESS LAIRD. 3. GRETA RYBUS. 4. BILLAL TARIGHT. 5. FRANK FRANCES. 6. ANGELA HAU.

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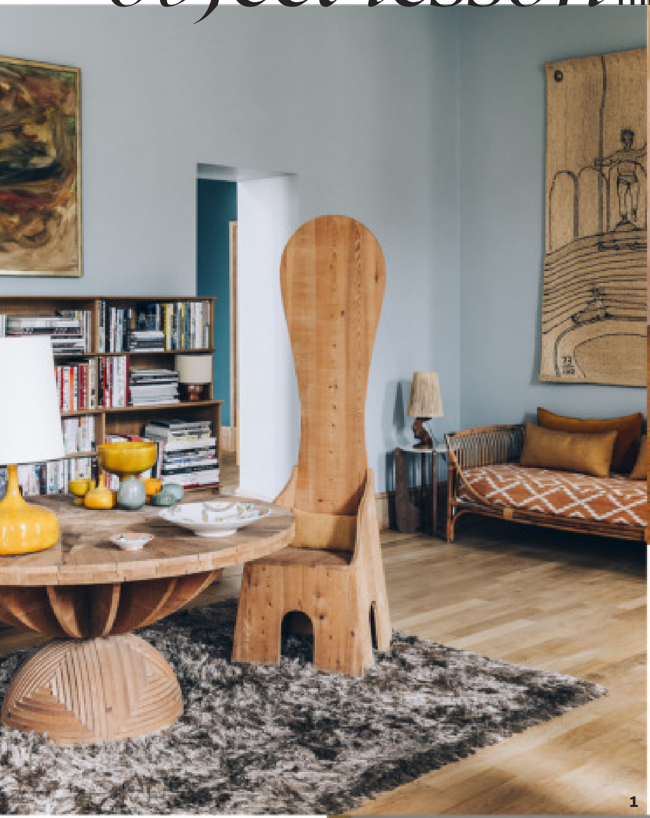
object lesson **THE STORY BEHIND AN ICONIC DESIGN**



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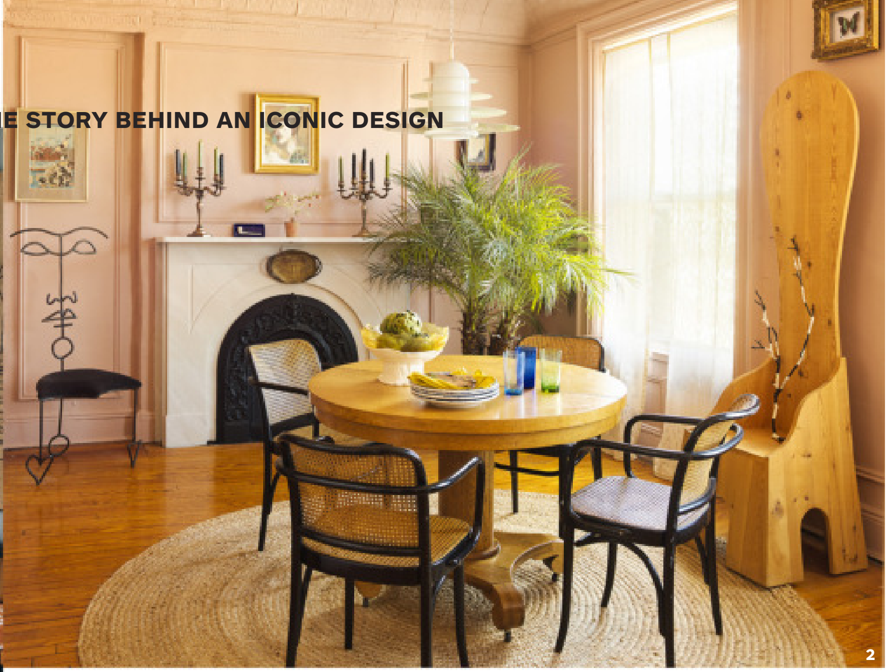

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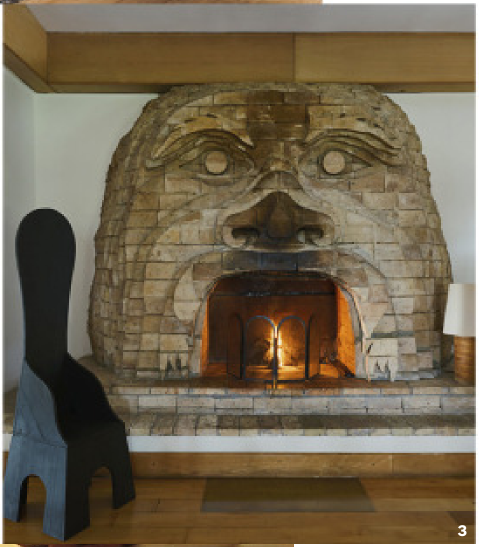
Design on High

Mario Ceroli's surreal homage to Giorgio de Chirico still hits

1. MARIO CEROLI'S SEDIA ALTA AT A PARIS HOME BY PIERRE YOVANOVITCH. **2.** ADAM CHARLAP HYMAN'S FORMER NEW YORK CITY APARTMENT. **3.** CEROLI'S HOME AND STUDIO IN ROME. **4.** THE ICO PARISI–DESIGNED CASA FONTANA, CIRCA 1972.



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In Giorgio de Chirico's 1927 painting *Mobili nella Valle,* an arrangement of furniture is dropped, rather surrealistically, into a desert landscape. Some 40 years after its creation, this strange, metaphysical scene would inspire Italian sculptor Mario Ceroli to realize the three objects from the artwork—a cabinet, an armchair, and a tall-backed seat—in planks of Russian pine.

The throne-like Sedia Alta, Italian for High Chair, swiftly became the most recognizable piece of the bunch, making its debut as part of the scenography Ceroli developed for performances of Shakespeare's *Richard III* at Teatro Stabile di Torino in 1968. By the early 1970s it was put into production by the radical Italian design brand Poltronova.

"For me, furniture is a sculpture created to be touched, to be used," says the artist, who lives with several iterations of the chair in his own Rome studio and home, which will open to the public as a museum at the end of 2025. Placed in a domestic context, the unusual form delivers the same uncanny effect that it does in de Chirico's painting. Take, for example, Ico Parisi's space-age-y 1970s Casa Fontana, | in Lake Como, where the chairs gather round a slick, lacquered dining table like objects from another time and place. Meanwhile in a Paris house by AD100 designer Pierre Yovanovitch, a single Sedia adds a dreamlike quality to a bedroom-office.

Though Poltronova stopped producing the piece in the 1990s, the chairs—along with a range of Ceroli's furniture—are now made to order by the artist's own brand, Mobili nella Valle, an asset for designers who have, in recent years, fallen in love with the piece.

"In my mind, the shape is abstracting a Napoleon III armchair," says AD100 interior designer Adam Charlap Hyman, who lives with a High Chair in his New York City apartment, typically using it more like a side table than a seat. "I like that it references a historical chair in such an elemental yet dreamlike way, as if it's a crude attempt to reconstruct a Victorian chair from memory." *mobilinellavalle.it* **—HANNAH MARTIN**

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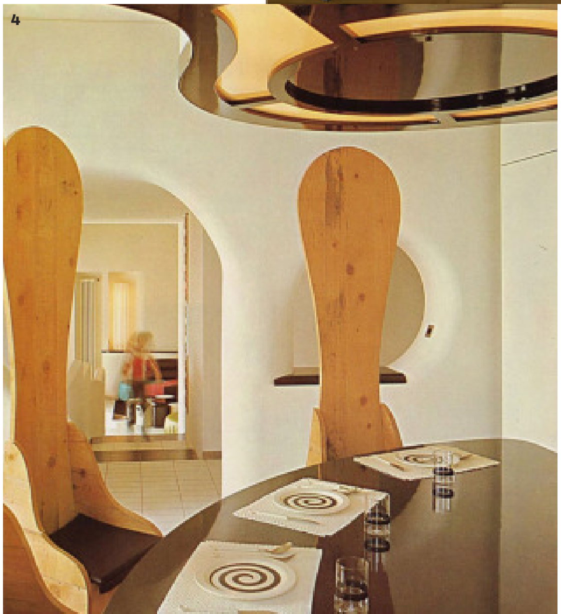

1. JÉRÔME GALLAND. ART: © 2025 CALDER FOUNDATION, NEW YORK / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK. 2. ANNIE SCHLECHTER. 3. SIMON WATSON. 4. COURTESY OF ARCHIVIO DEL DESIGN DI ICO PARISI.

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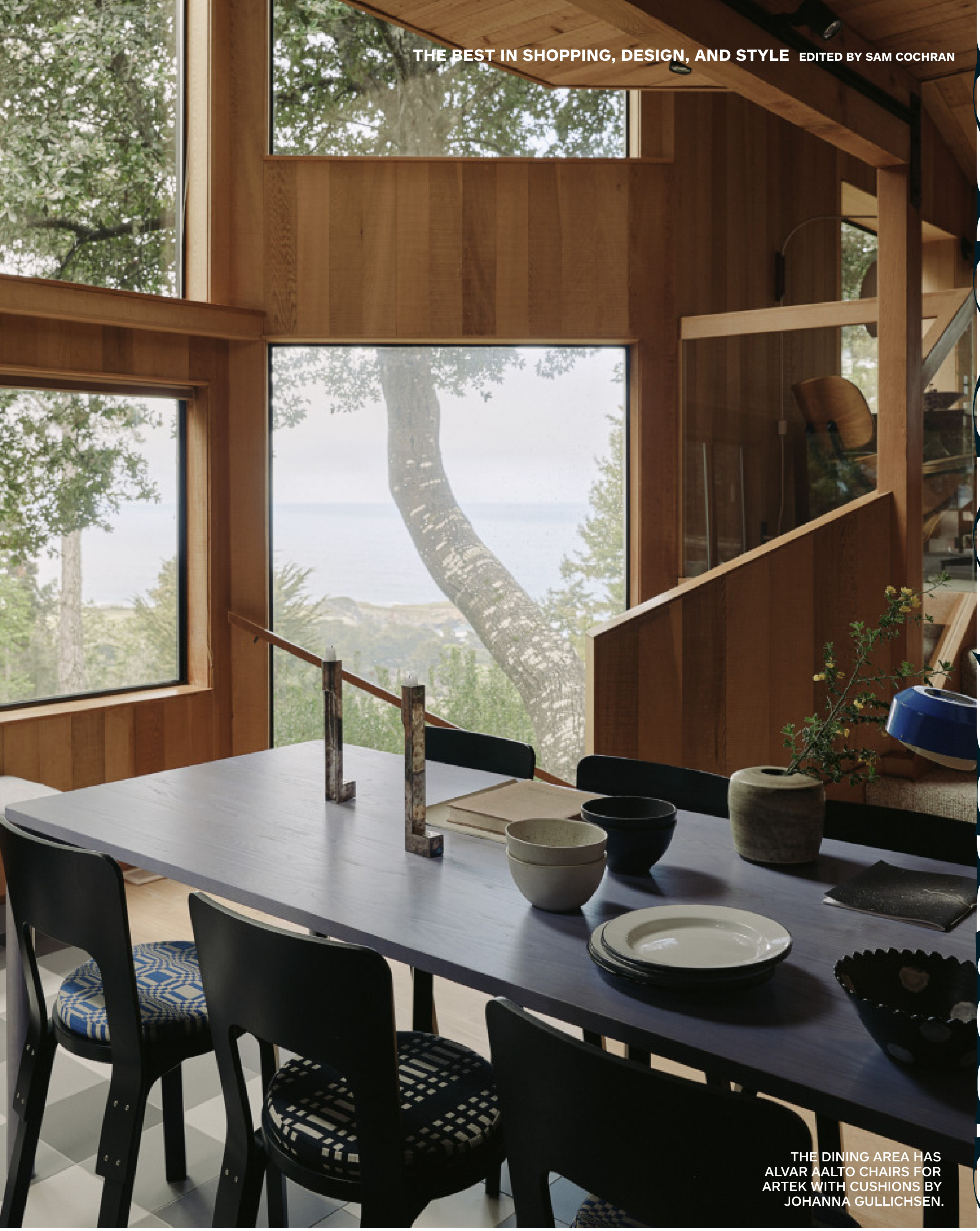


THE DINING AREA HAS ALVAR AALTO CHAIRS FOR ARTEK WITH CUSHIONS BY JOHANNA GULLICHSEN.

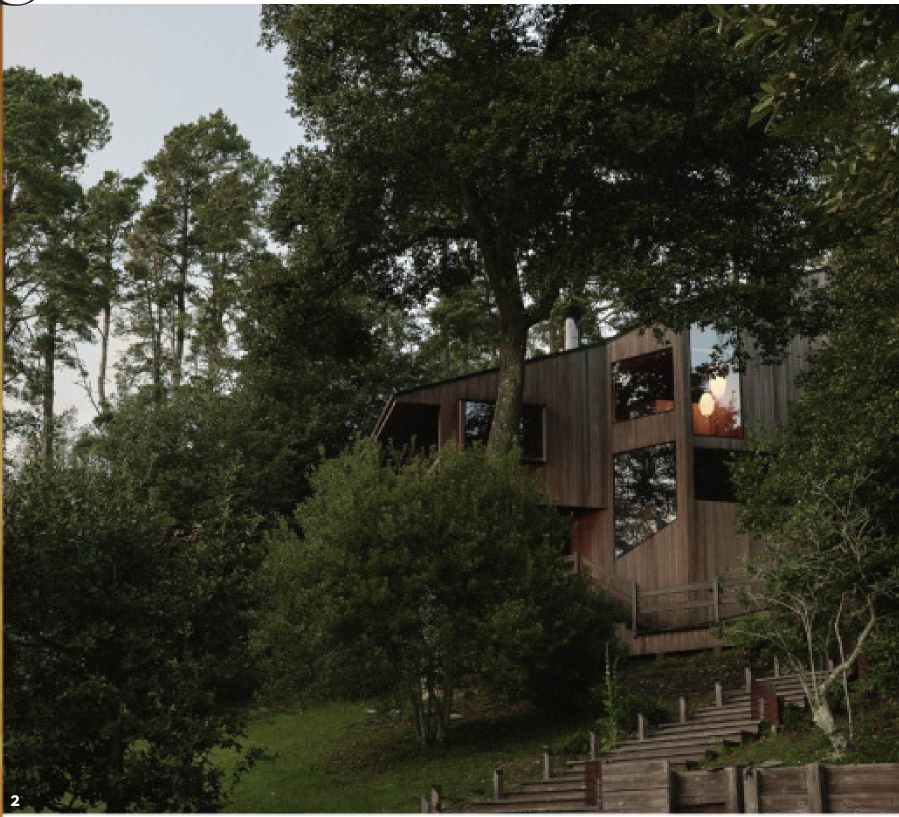
***AD* VISITS**

Ranch Style

Designer *Catherine Kwong* channels the spirit of the 1970s in her renovation of a classic Sea Ranch home for her young family

WILLIAM JESS LAIRD

1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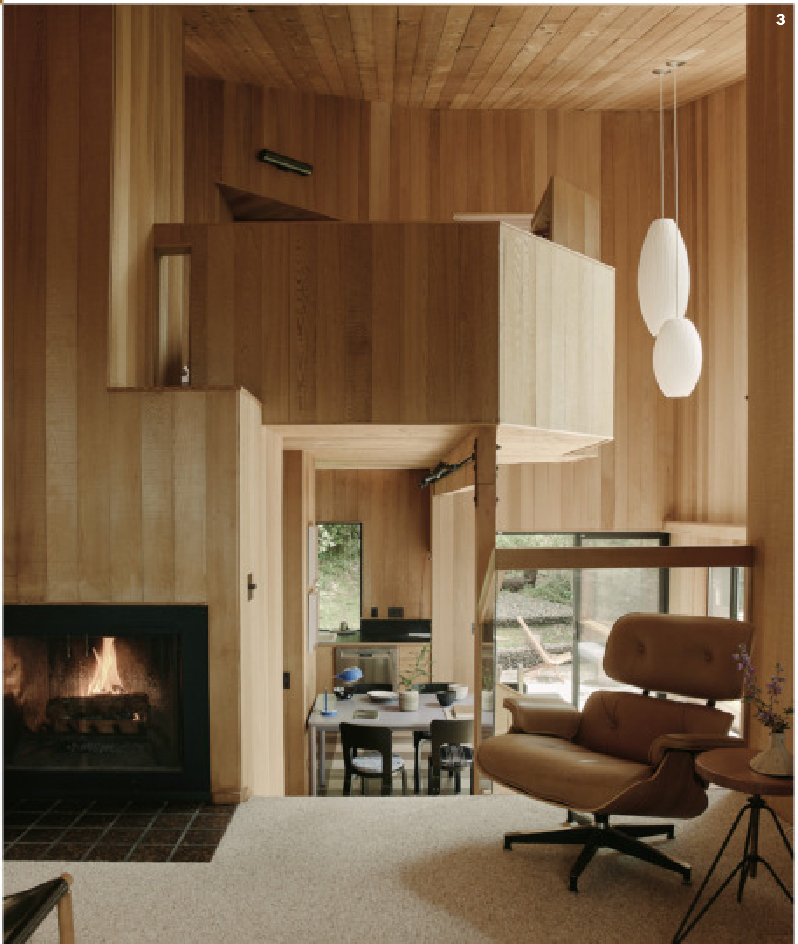
1. KWONG'S SON AND DAUGHTER, MILES AND JULIET, IN THE BUNK ROOM; BLANKETS BY PENDLETON. **2.** THE HILLSIDE CEDAR HOUSE IS LOCATED ON THE FOREST SIDE OF THE SEA RANCH COMMUNITY. **3.** THE RESTRAINED INTERIOR FEATURES A CLASSIC EAMES LOUNGE CHAIR AND GEORGE NELSON PENDANT LAMPS.

As the COVID-19 pandemic roiled the world in 2020, Catherine Kwong succumbed to the siren call of The Sea Ranch, the quietly radical planned community that sprang up in the 1960s along 10 miles of glorious Northern California coastline. The landmark development—conceived by a group of pioneering Bay Area architects and planners as a progressive haven centered on harmony with the natural environment—provided the perfect pastoral escape hatch for the San Francisco–based interior designer and her family. "I've always been obsessed with The Sea Ranch from an architectural point of view. It casts such a spell—letting nature envelop you as you're cradled in this incredible landscape right by the ocean," Kwong says.

The designer and her husband, Brian, settled on a home built in 1972 by architect John Haag, who worked for years as an associate in the office of Joseph Esherick, one of the community's founding visionaries. "The house had been carefully tended to over time, so it was in great condition. It encapsulated the ethos of the 1970s era at The Sea Ranch," Kwong recalls, describing the home's archetypal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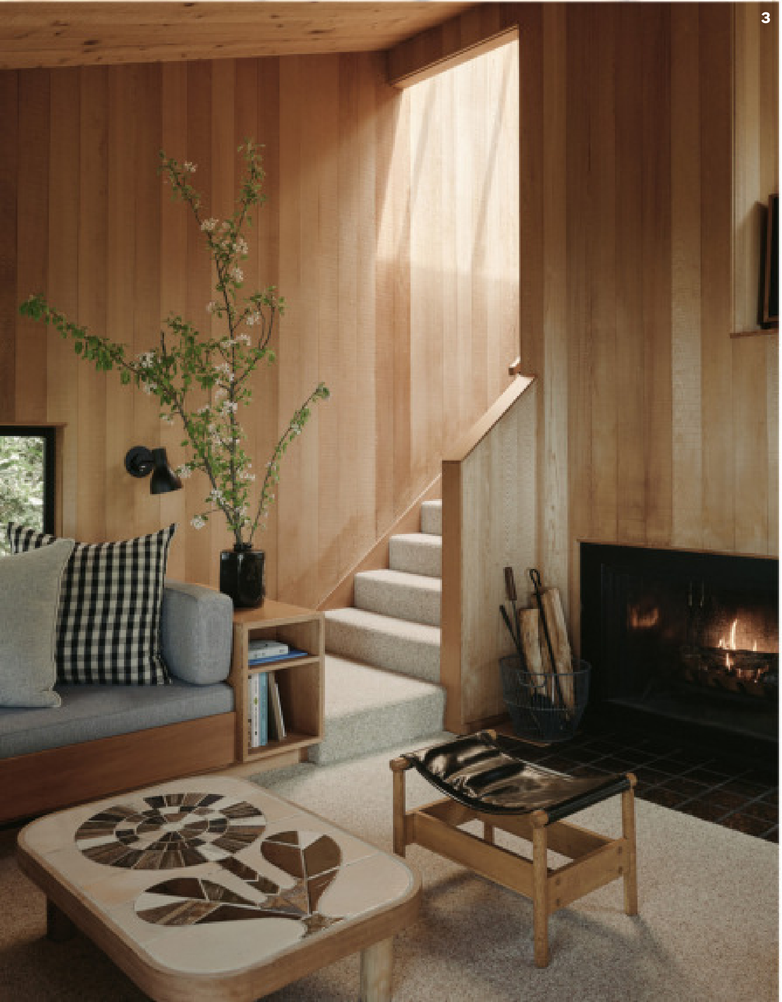
1. KWONG'S CHILDREN FROLICKING BY THE SEA RANCH LODGE. **2.** THE PRIMARY BEDROOM IS PERCHED IN A LOFT ABOVE THE LIVING ROOM. **3.** A 1940s WOODWORKER'S STOOL RESTS BESIDE A ROGER CAPRON COCKTAIL TABLE.

3



cedar construction, folded planes, sloping rooflines, and generous windows framing views through the forest and out to the Pacific. "We wanted to preserve the integrity of the original design so we tried not to do too much," she adds.

Kwong's ministrations to the interior included refurbishing portions of the existing millwork, adding a window seat in the kitchen, and renovating the kitchen and baths in a way that feels sympathetic to the modesty of the original plans. One of her more noticeable changes was replacing the carpet in the kitchen with ceramic tiles laid out in a gingham motif. "There are little pattern and color moves throughout, but I wanted to keep everything pretty quiet," Kwong says of her limited interventions. A few pedigreed decorative pieces—among them a Roger Capron tiled cocktail table, Alvar Aalto dining chairs, and a vintage Tommi Parzinger candelabra perched on a Michael van Beuren cabinet—pepper the restrained mix.

Life at The Sea Ranch is predictably bucolic, frequently focused on divertissements for the couple's young children, Miles and Juliet. "The kids have their favorite hikes and their favorite beaches. We make plans based on the tides," Kwong notes. "There are plenty of activities, like foraging and silk scarf acrobatics. There's even a class in biological illustration. It's the most Sea Ranch thing you can think of." **—MAYER RUS**

1. JOSH GRUETZMACHER. 2. & 3. WILLIAM JESS LAIRD.

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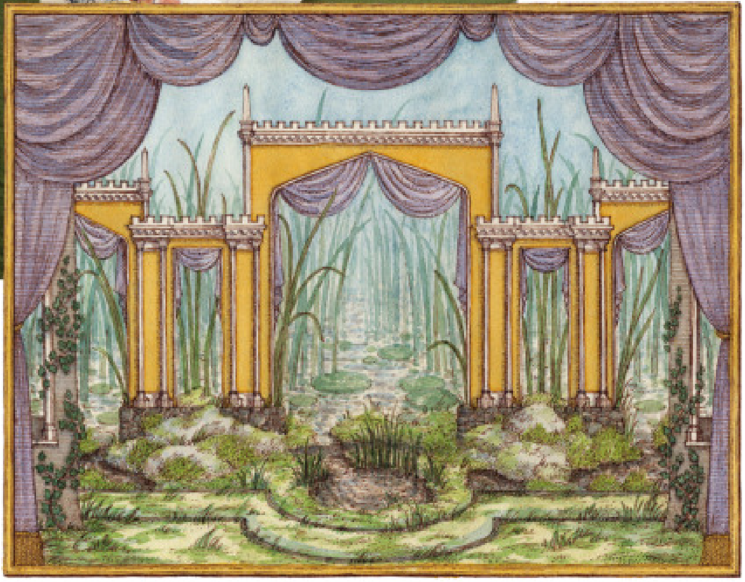
2

1. ARTIST LUKAS THE ILLUSTRATOR AT HIS STUDIO ON WESTPORT ISLAND IN MAINE. **2.** A SKETCHBOOK ON HIS WORKSPACE REVEALS RECENT WATERCOLOR REVERIES. **3.** *A THEATRE FOR SPRING* (2024).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ONE TO WATCH

Time Traveler

In life as in art, *Lukas the Illustrator* revives the romance of the past

I try to trick myself into thinking it's the 18th century," says the artist known simply as Lukas the Illustrator, speaking from his studio on Westport Island, Maine. To a soundtrack of orchestral chants or sea shanties, fanciful motifs flow from his old-school dip pen, conjuring scenes that hover between architectural ruins, theater sets, and sylvan dreamscapes. "Lately, I've been fixated on men riding scallop shells and fighting dragons," he reports.

Lukas grew up in Connecticut, traipsing through the forest behind his childhood home. He pursued art for a simple reason: It would allow him to spend time outside drawing from nature. He hadn't yet graduated from Rhode Island School of Design, where he studied illustration, when his friend the fashion designer Harris Reed got him a job creating packaging for MAC Cosmetics. Commissions have since followed from House of Hackney and AD100 maestro Beata Heuman.

"I've always felt these two sides of myself, the prince and the green man," Lukas says, explaining the creative push and pull between life's finer things and the great outdoors. True to that tension, sumptuous canopy beds in woodland environs form a recurring subject. "I love the idea of a luxurious castle bedroom but with no walls—nothing but the trees, leaves blowing, a frog jumping over your bed, a stream bubbling by."

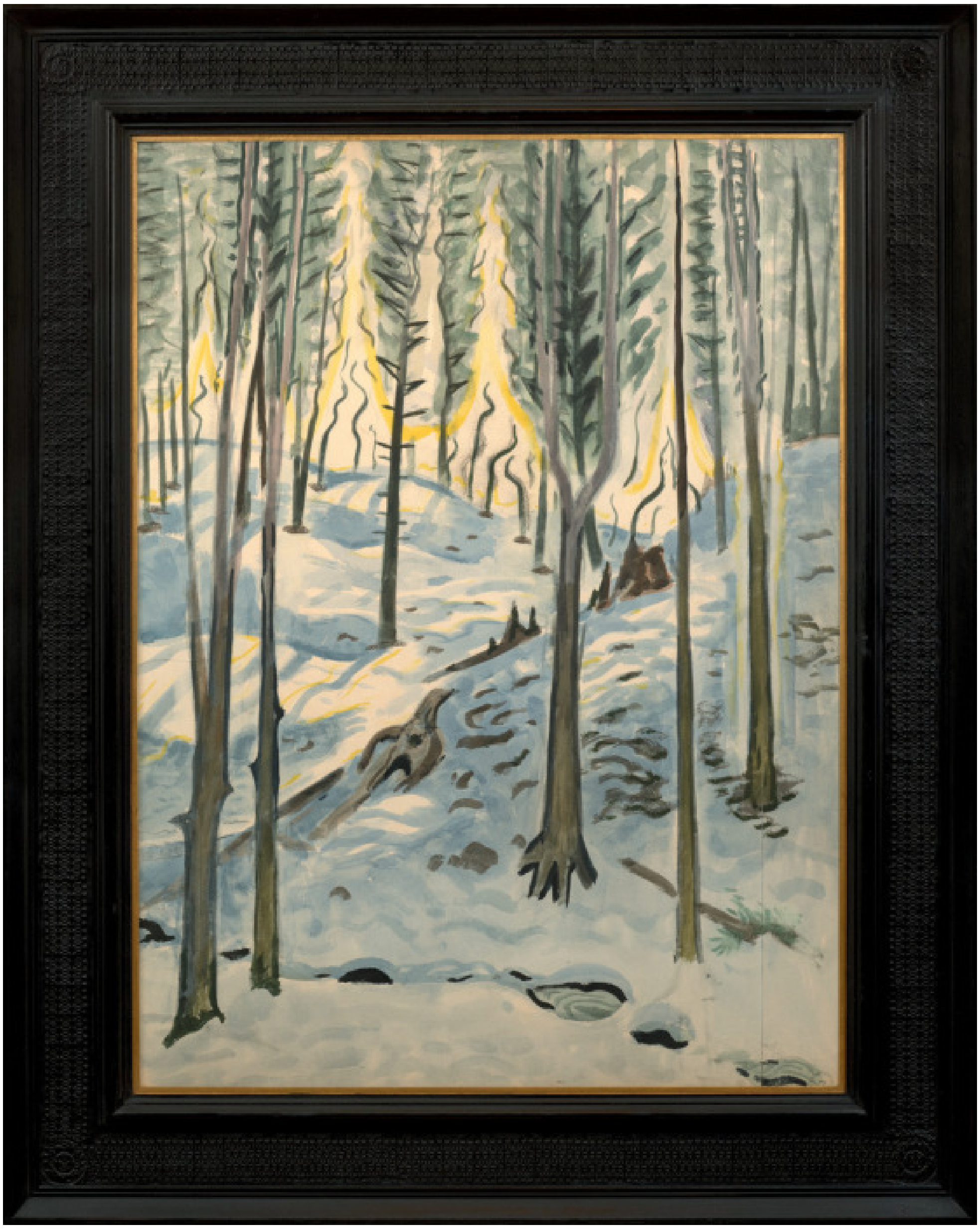
These days, he's channeling those reveries into a children's book, a miniature theater for Benjamin Pollock's Toyshop in London, and patterns for fabrics and wallpapers, among them a lattice of iris leaves. Not surprisingly, his dreams continue to grow bigger. "I'd like to create one of my arctic grotto tents as a mural," he says, referring to his ongoing series of campaign-style drapery set in frozen landscapes. "You'll see icebergs out the windows." Consider it a trompe l'oeil 18th-century folly, tailored to our modern times. *lukastheillustrator.com* —**HANNAH MARTIN**

1. & 2. ARI KELLERMAN. 3. COURTESY OF LUKAS THE ILLUSTRATOR.

CHARLES BURCHFIELD (1893–1967)

This work was included in five exhibitions and referenced at least six times in literature.

"…few have ever succeeded to painting nature's music as successfully as Burchfield. His visual sound, the essence of his art, (is) most apparent in Fires of Spring in the Big Woods*…is a Burchfield invention.* —Larry Fleischman



Charles Burchfield (1893–1967) *Fires of Spring in Big Woods*, 1951 **$435,000**

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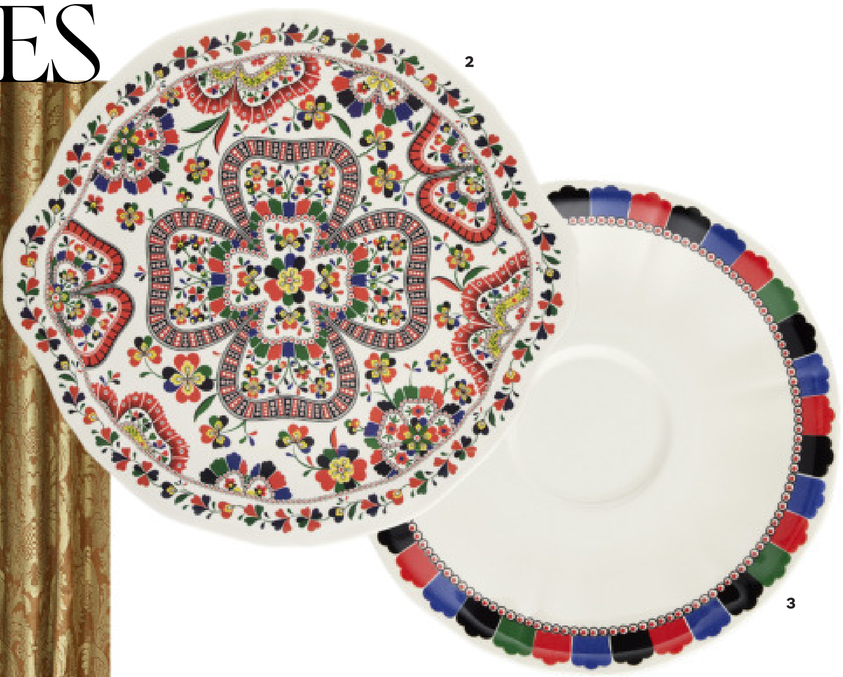

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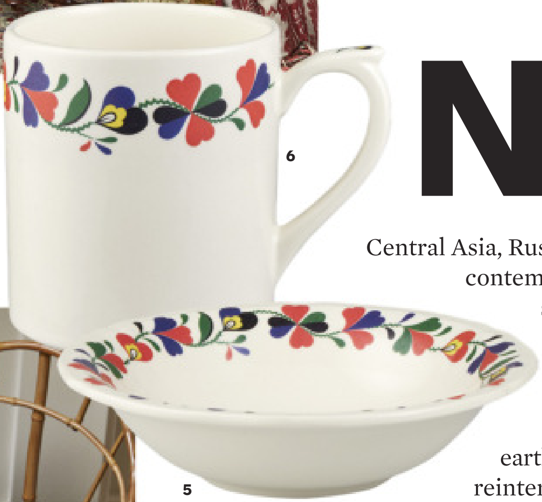
1. NATHALIE FARMAN-FARMA, FOUNDER OF DÉCORS BARBARES, IN HER LONDON STUDIO (DECORESBARBARES.COM).
2–3. CAKE PLATE AND SAUCER BY DÉCORS BARBARES FOR GIEN.
4. THE COLLECTION ON FARMAN-FARMA'S OWN DINING TABLE.
5–6. CEREAL BOWL AND MUG.

DEBUT

Beginner's Luck

With an unlikely prompt, Décors Barbares turns its unerring eye to tableware



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Nathalie Farman-Farma has always been a detective of details. To create the enchanting folkloric patterns for which her textile and design studio Décors Barbares is known, she'll pore over archival materials from the Middle East, Central Asia, Russia, and beyond. But her research spans contemporary channels too. "Somebody will post something on Instagram, only I'm looking at the dress that the lady in the background is wearing," she confesses. Such was the case for her first foray into tableware.

Realized in collaboration with the legacy earthenware atelier Gien, the 17-piece collection reinterprets a clover motif spotted in a black-and-white snapshot. She's appropriately named the line Chance Folle, or Crazy Luck in English. Without any chromatic clues, Farman-Farma imagined her own fortifying palette of forest green, Turkey red, sunny yellow, ink black, and indigo blue. The latter, she says, posed a challenge to perfect using Gien's age-old chromolithography firing process. "I try to do things that are not being done by others," she says. "There's a lot out there that I love, but there wasn't very much in these bandana colors. I felt that we could add a little fun."

As with Décors Barbares textiles, she approached these pieces as compatible parts, deconstructing pattern details. Whereas florals frolic within large-scale clovers on platters, pitchers, and cake plates, the motif appears as a more refined border on cups and saucers. "It's the same as with the fabric—you can stack things up differently," she says. "Bring out a mix-match of mugs. The idea is that that's not a mistake, but the intention." *gien.com* —**MEL STUDACH**

4

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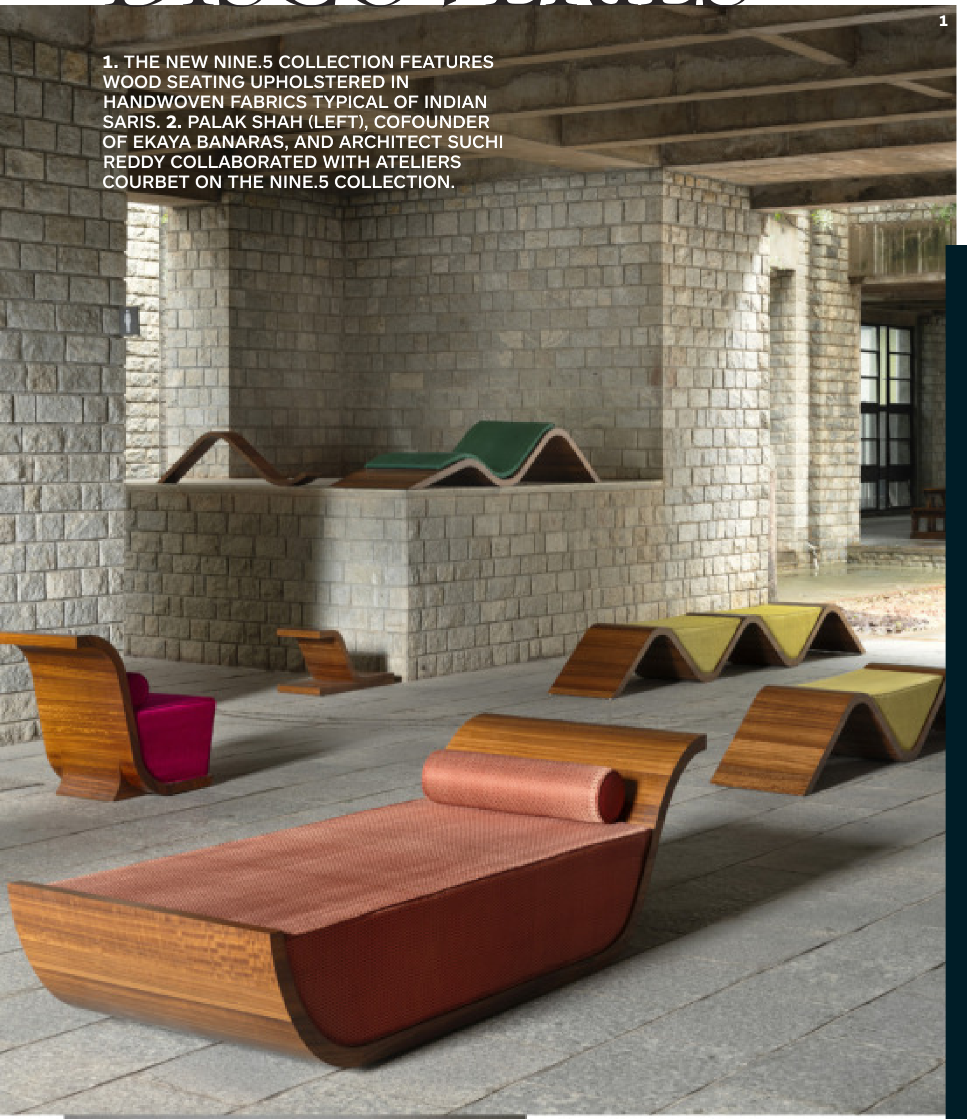


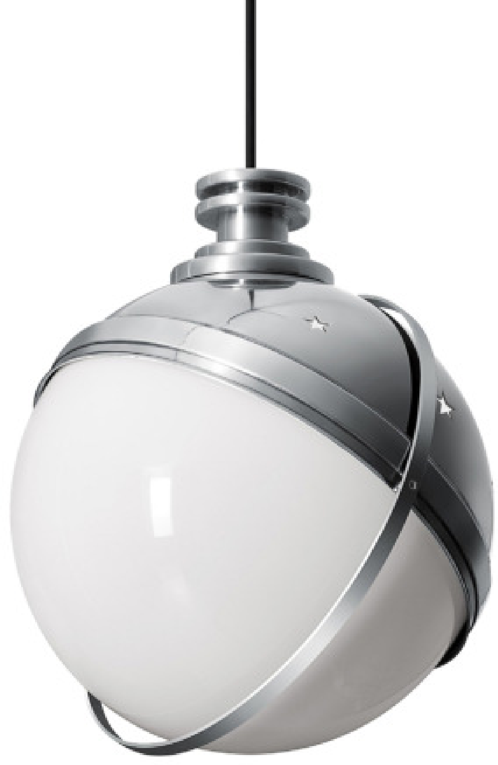
1. THE NEW NINE.5 COLLECTION FEATURES WOOD SEATING UPHOLSTERED IN HANDWOVEN FABRICS TYPICAL OF INDIAN SARIS. **2.** PALAK SHAH (LEFT), COFOUNDER OF EKAYA BANARAS, AND ARCHITECT SUCHI REDDY COLLABORATED WITH ATELIERS COURBET ON THE NINE.5 COLLECTION.

2

CRAFTSMANSHIP

Number Theory

"A traditional sari has nine and a half yards of fabric," says New York–based architect **Suchi Reddy**, who was born and raised in Chennai, India. In homage to that figure, she and **Palak Shah**—a fourth-generation textile manufacturer and cofounder of the fashion label Ekaya Banaras—have unveiled nine and a half pieces of furniture, with a sculptural side table accounting for the fractional. To cushion their sinuous eucalyptus forms, the duo came up with their own spin on traditional Banarasi fabric: an archival herringbone motif overlaid with numerical zeros that nod to Brahmagupta, the Hindu mathematician who developed the concept of nothingness in 628 AD. Meticulously hand woven from silk and cotton, it appears on an array of seating—all of which recently debuted at New York's Ateliers Courbet gallery. Both furnishings and yardage advance Shah's goal of "making Indian textiles a part of everyone's daily life." *ateliercourbet.com* —HANNAH MARTIN



REBOOT

RELIGIOUS EXPERIENCE

In 1934, long before he was a poster boy for midcentury American modernism, *Charles Eames* and his then partner *Robert Walsh* designed St. Mary Church, a redbrick late Gothic Revival house of worship in Helena, Arkansas. Eames conceived its cabinetry, pews—thought to be his first furniture—and pendant lights. Those star-spangled globes, outfitted with adjustable aluminum shades, are now back in production as wall-mounted and hanging lamps thanks to Cassina's new partnership with the Eames Office, brokered by Form Portfolios. Legend has it that when architect *Eliel Saarinen* saw pictures of the church, he invited Eames to teach at Cranbrook Academy of Art. The rest, of course, is history. *cassina.com* —H.M.

1. & 2. ADIL HASAN. LIGHTING: COURTESY OF CASSINA.

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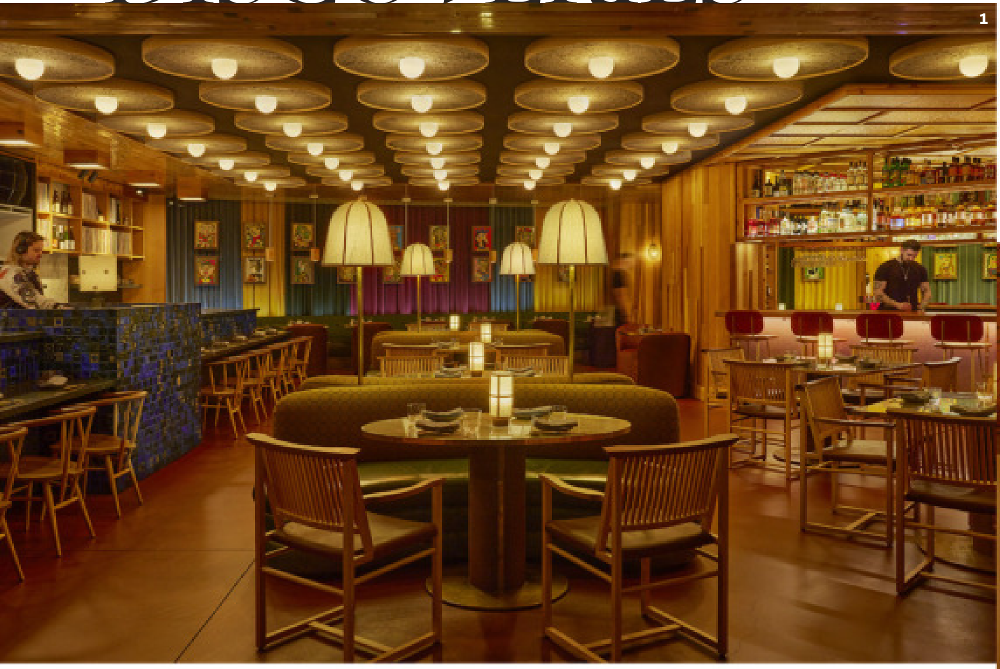

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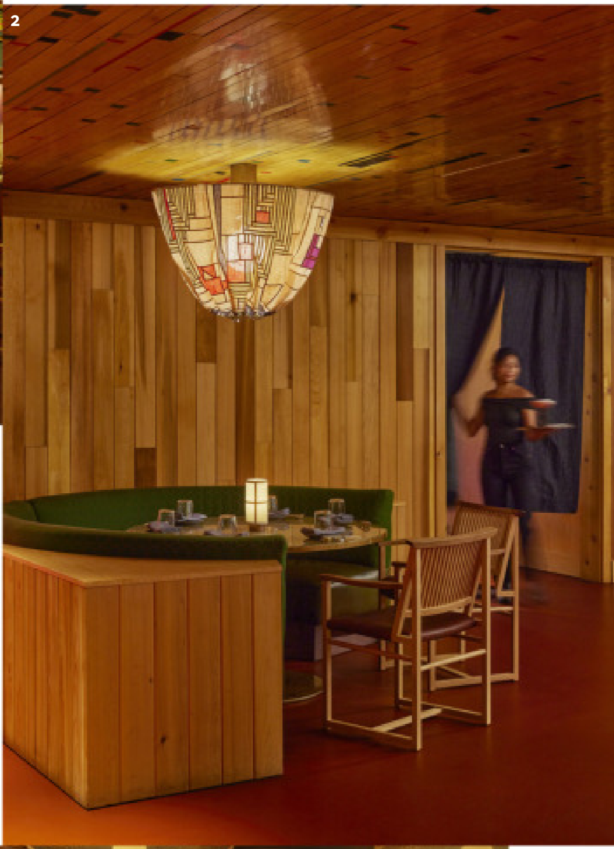

1. THE CEILING OF THE MAIN DINING ROOM IS LINED WITH LIGHTS MADE OF SLICED CARDBOARD SONOTUBES; CHAIRS BY KASHIWA. **2.** AN ADAM POGUE LANTERN ABOVE A BANQUETTE. **3.** THE COMBINED SUSHI BAR AND DJ STAND IS WRAPPED IN TILES BY SOFÍA LONDOÑO.

NIGHTLIFE

Japanese Fusion

Commune Design draws inspiration from the Land of the Rising Sun for a record lounge in Nashville

Nashville seems an unlikely place to discover anything even remotely akin to a Japanese kissa bar. A kissa—or, more traditionally, a jazz kissa—is a type of café that initially sprang up in Japan in the 1920s as a communal place for people to drink, socialize, and listen to vinyl records. "They're typically very intimate, casual, DIY spaces, sort of cobbled together," explains Roman Alonso of the AD100 firm Commune Design, which recently completed work on 888, a combination kissa and sushi restaurant improbably tucked in the base of the JW Marriott Nashville hotel tower. The brainchild of Harrison Soffer, a principal at the hospitality and real estate development firm Turnberry, 888 celebrates the spirit of the kissa along with the fertile design heritage of the country in which it originated. "We wanted to create an authentic ambience by using humble materials in imaginative ways—construction-grade plywood, recycled wood gymnasium flooring on the ceiling, acoustic batting made from reclaimed denim, and cardboard Sonotubes," Alonso says. The Commune team also enlisted the talents of multiple Japanese artists and craftspeople, as well as frequent Commune collaborators who find inspiration in Japan. The array of bespoke decorative flourishes includes Senda Takanori's washi paper made from pulped album sleeves, applied to a light installation by artist Yusuke Nagai; textiles by Akira Minagawa for Minä Perhonen; patchwork lanterns by textile artist Adam Pogue; and a fantastic sushi bar and DJ stand wrapped in custom tiles by ceramist Sofía Londoño. "Japanese design has always been part of Commune's DNA," Alonso notes, citing the firm's work at the Ace Hotel Kyoto and other collaborations. "At 888, we want you to feel the love and respect—and the beauty." *888nashville.com* —**MAYER RUS**

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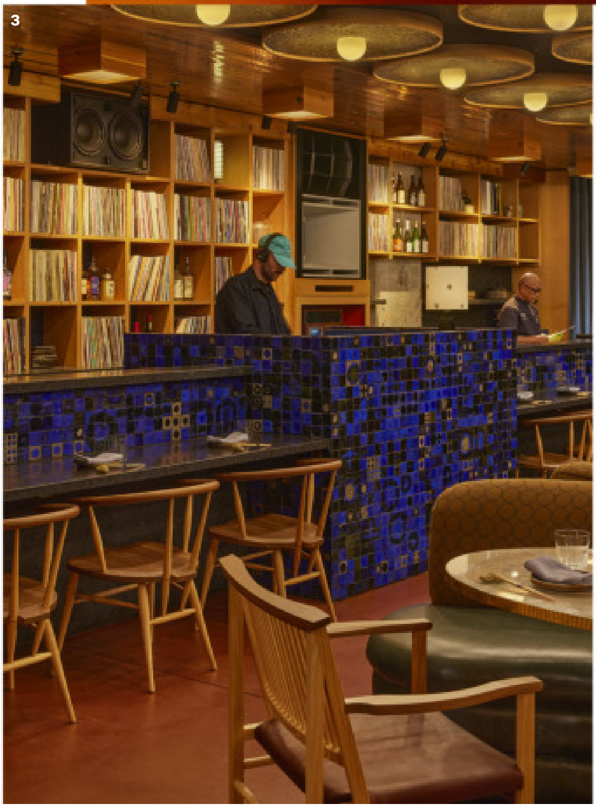

YOSHIHIRO MAKINO

AD *at* 100

FROM LEFT: ANTHONY COTSIFAS; JASON SCHMIDT; OBERTO GILI

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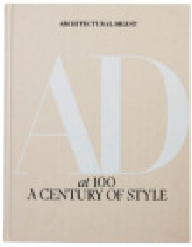
From editor-in-chief Amy Astley and *Architectural Digest*, *AD at 100* celebrates the most incredible homes of the past century, showcasing the work of top designers and offering rare looks inside the private worlds of artists, celebrities, and other fascinating personalities.



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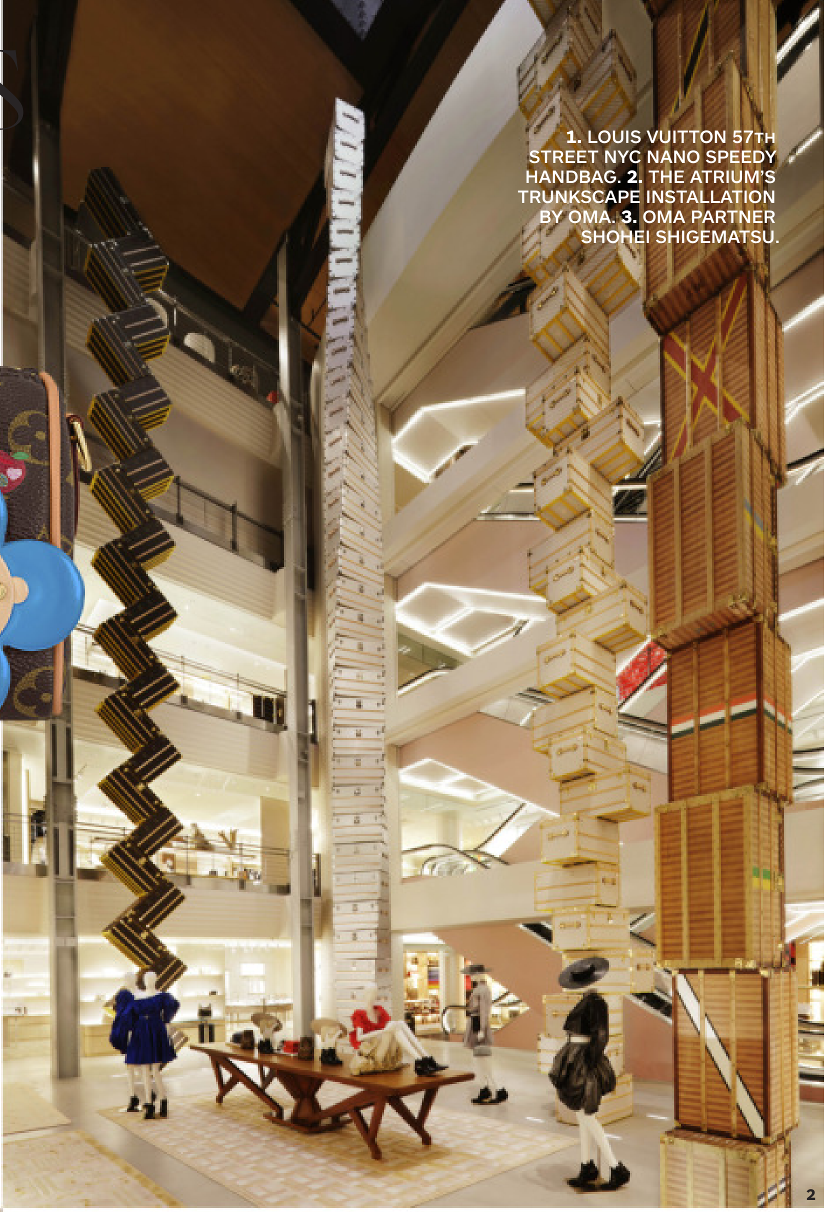

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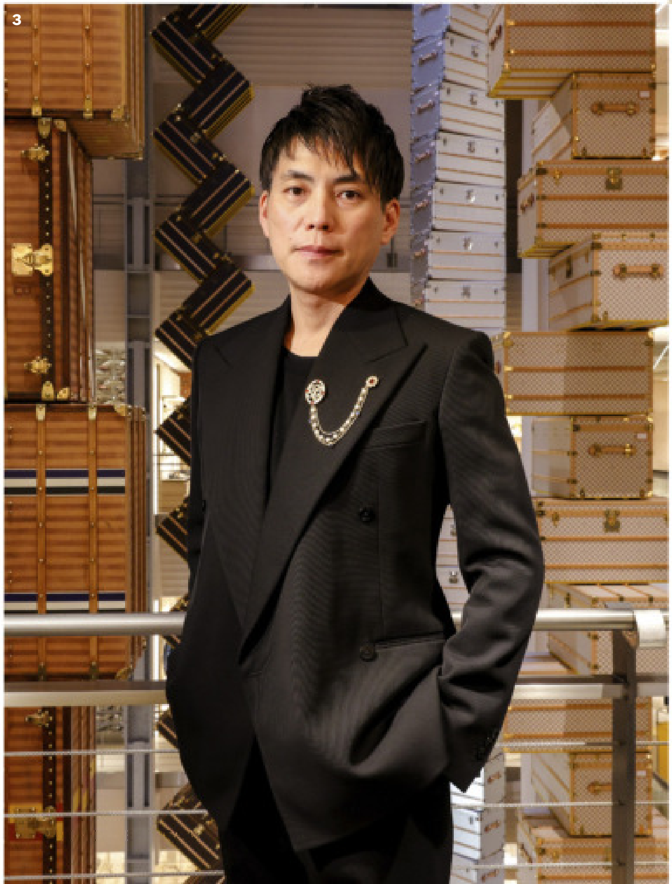
1. LOUIS VUITTON 57TH STREET NYC NANO SPEEDY HANDBAG. **2.** THE ATRIUM'S TRUNKSCAPE INSTALLATION BY OMA. **3.** OMA PARTNER SHOHEI SHIGEMATSU.

SHOPS

Empire State of Mind

Louis Vuitton puts its rich history on dazzling display in Manhattan



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Historically speaking, trunk shows have always been moments to introduce luxury treasures to fresh eyes, as traveling designers took their wares on the road. Today, Louis Vuitton has put its own ambitious spin on that tradition in midtown Manhattan, wrapping its Fifth Avenue flagship (now under renovation) in a temporary façade that mimics a stack of its iconic monogrammed luggage. But at the brand's newest Manhattan location, just east on 57th Street, there are more feats to behold. Designed by Shohei Shigematsu of OMA, four towers of iconic Courrier Lozine trunks rise to over 52 feet, each totem bearing a different pattern and structural configuration. One twists, another zigzags. The remaining rotate and stagger. "Are they hanging? Are they balanced?" muses Shigematsu, a regular collaborator of the brand. "We wanted to communicate its lightness and strength in an instant."

They also wanted to convey history. "The trunk is the core and gene of the brand," reflects Shigematsu. "That is where all the innovations started to be visible." Those breakthroughs, well known to any student of fashion, began when a young French cabinetmaker by the name of Louis Vuitton pioneered a marvelous *malle*—forgoing curved lids in favor of stackable flat tops and engineering a specialty waterproof canvas. "As the

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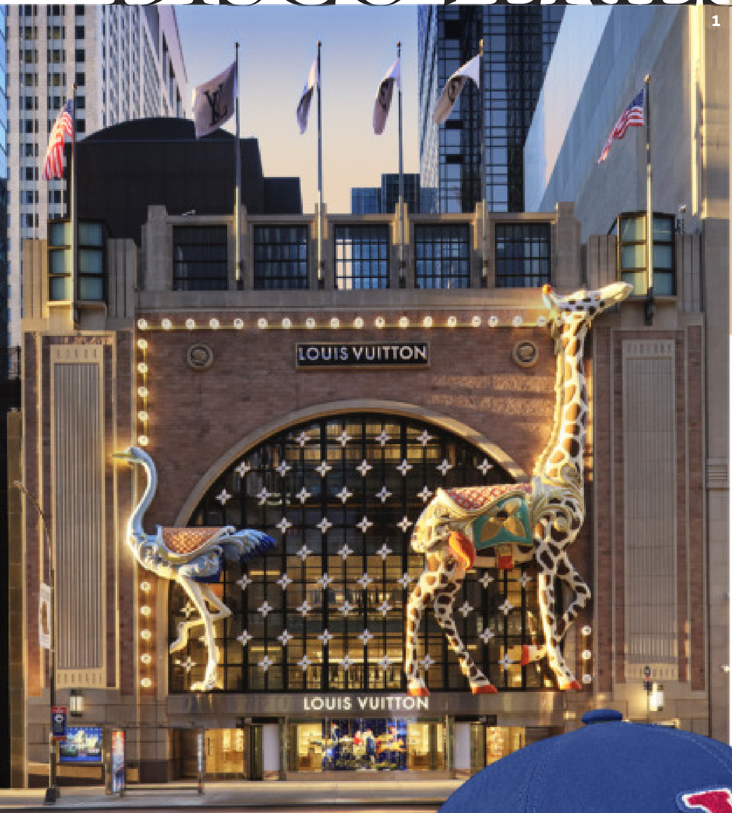
John Rawlings, May 15, 1954, Vogue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mode of travel changed from ship to train to plane to automobile, Louis Vuitton always adapted the idea of efficient packing," says Shigematsu, referring to the subsequent expansion into custom wardrobes. Patterns too evolved, with the advent of the red stripe of the 1870s, the Damier check in the late 1880s, and the classic monogram at the turn of the 20th century.

Ambitious in scale and execution, the new Manhattan store is in fact only a temporary space, serving as a multiyear stopgap solution while the brand renovates its local flagship. Louis Vuitton, of course, is not one to do things halfway. Here, the vast atrium anchors five floors of retail pleasures, with a library, a café, and a chocolatier—all three firsts for the brand in the Americas. Elevator vestibules (also by Shigematsu) double as showcases for greatest hits, with wall-mounted installations of mirrored bags reflecting immersive tableaus of Yayoi Kusama's polka dots and Stephen Sprouse's graffiti, among other patterns. No matter where you stand, however, the towers loom large. "The atrium is the heart of the building—you see them from everywhere," says Shigematsu. "It was a great space to do something vertical."

The installation builds upon OMA's trunkscape concept, which Shigematsu developed following a multiday crash course in Louis Vuitton's legacy, visiting manufacturing facilities and poring over the archives. His initial iteration debuted at LV The Place Bangkok, a first-of-its kind flagship that incorporates galleries dedicated to Louis Vuitton's history. There, people arrive via an arched tunnel of trunks, their corners barely touching in a seemingly lighter-than-air lattice. It's just another of the many configurations that Shigematsu has studied in anticipation of future projects around the world. As inspiration for the Manhattan installation, Shigematsu cites the column-like works of Constantin Brancusi, though shoppers will inevitably draw their own comparisons to Jenga towers and local skyscrapers. Whatever the perceived reference points, Shigematsu notes, "we wanted to convey a sense of fun."

At 6 E. 57th St.; louisvuitton.com —**SAM COCHRAN**

1. THE 57TH STREET FAÇADE, DECORATED FOR THE HOLIDAYS. **2.** EDIBLE ICONS AT THE CHOCOLATIER. **3.** LOUIS VUITTON 57TH STREET NYC LV SIGNATURE CAP. **4.** THE CAFÉ. **5.** THE FIFTH AVENUE FLAGSHIP UNDER WRAPS DURING ITS RENOVATION.

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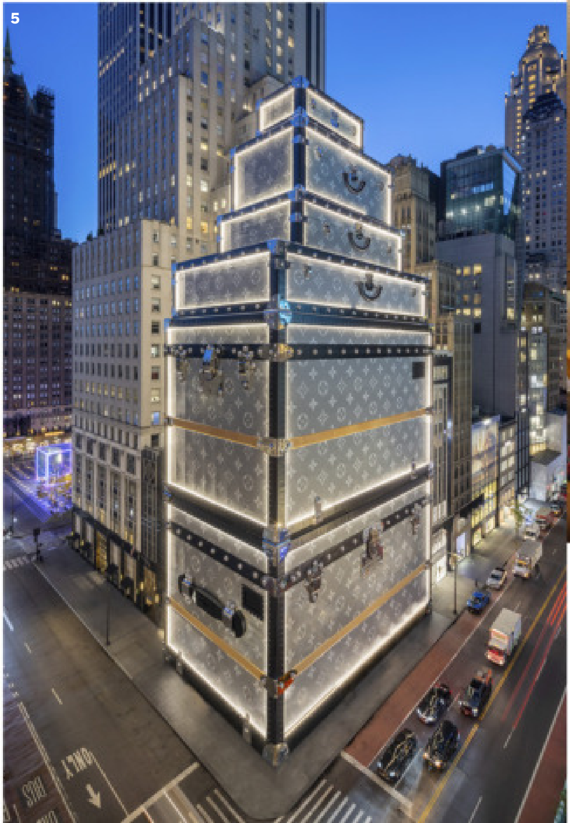
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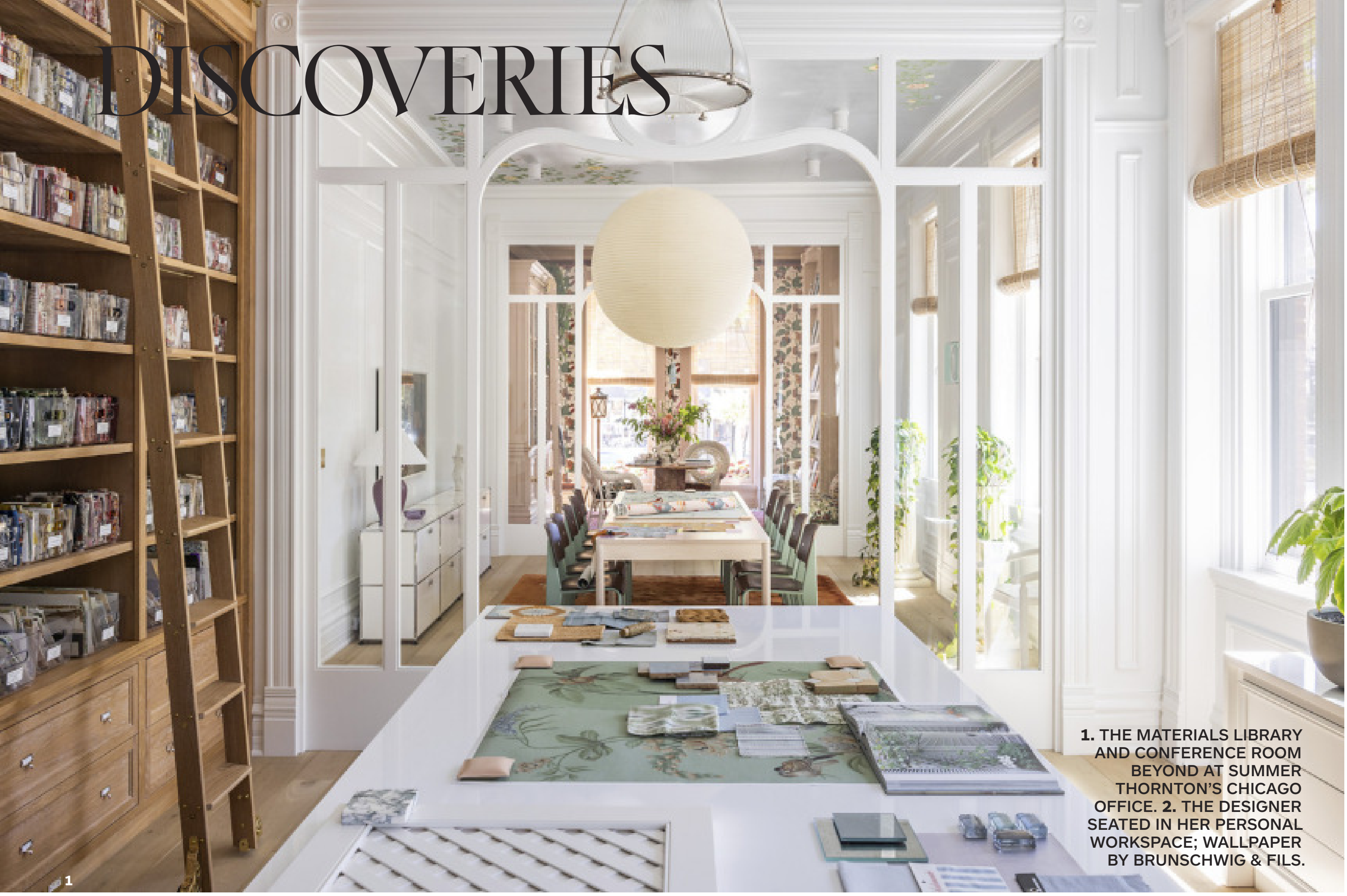

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1. THE MATERIALS LIBRARY AND CONFERENCE ROOM BEYOND AT SUMMER THORNTON'S CHICAGO OFFICE. **2.** THE DESIGNER SEATED IN HER PERSONAL WORKSPACE; WALLPAPER BY BRUNSCHWIG & FILS.

OPEN STUDIO

I Statements

At her new Chicago office, designer *Summer Thornton* answers to her own whims

The Chicago-based interior designer Summer Thornton has built her name as a virtuosic mixer of color and pattern. But at times she must reserve her most daring concepts for herself. "I'm taking the ideas my clients won't do," she says, reflecting on the recent renovation of her own Chicago office, an 1877 Victorian house in Lincoln Park. After renting the top floor for several years, she decided to buy and restore the entire building—taking over the ground-floor bridal shop, digging a fortified foundation, and making updates in two phases amid client commissions. "It was my last priority," she concedes, calling the two-year process "a cobbler-with-no-shoes situation."

Intended as both a showcase for client meetings and a home base for Thornton and her team of 15, the space couldn't fall a millimeter short of her exacting standards. "We wanted to make it really spectacular," she notes. Case in point: the entry, with its terrazzo floors, bold green carpeting up the stairs, and pagoda pendants. Here, walls are covered in the motif that she conceived with de Gournay and dubbed Summer's Folly.

2

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1. THORNTON'S BESPOKE DE GOURNAY WALLPAPER WRAPS THE STAIR HALL. **2.** IN THE FRONT SALON, RUPERT NIKOLL CHANDELIER, BOUSSAC WALL COVERING FROM PIERRE FREY, AND WARNER HOUSE SETTEE UPHOLSTERY. **3.** WELLS ABBOTT WALLPAPER LINES THE KITCHEN; CHAIRS BY HAUTE LIVING.

3

"It's a mismatch of inspirations, from classical to folk to fairy tale." Her young daughter suggested including cheetahs alongside sheep, giraffes, swans, and deer—a wink to the decorator's youth in rural Illinois. "In some ways, I never feel like a grown-up myself."

Must-haves included the materials library, lined in oak shelving, and beyond it the conference room, which—despite its silvered ceiling treatment and Chinese Art Deco rug—is the office's most subdued expanse, a place to spread out samples for projects like Casa Rosada, the full-service rental villa she recently completed in Sayulita, Mexico. (Her current slate of work includes homes in San Francisco, Los Angeles, Cabo, and Aspen, and a private club in Manhattan.) Wrapped in a floral pattern, the adjacent front parlor is where employees can find inspiration perusing the many design books and magazines. "We wanted it all to feel elevated," notes Thornton, who delights in details like the bespoke seamless blue-dolomite desks or the kitchen's skirted sink. "It's also a little nod to how organized we are—some people pick up on that."

Returning to the question of what she might not reprise for a client's home, she looks around her eclectic private workspace, marked by a tiger-print sofa and large-scale floral wallpaper, smiling. "It's so funny, I was Zooming with a client once and he was like, 'Your office is hideous,'" she laughs, never one to take offense. "He was sitting in this very sterile building, and I said, 'Well, I think yours is hideous!'" Strong opinions, of course, are what appeal to her most. "I was like, 'I got you—we're good.'"—**DAVID FOXLEY**

MARTA XOCHILT PEREZ

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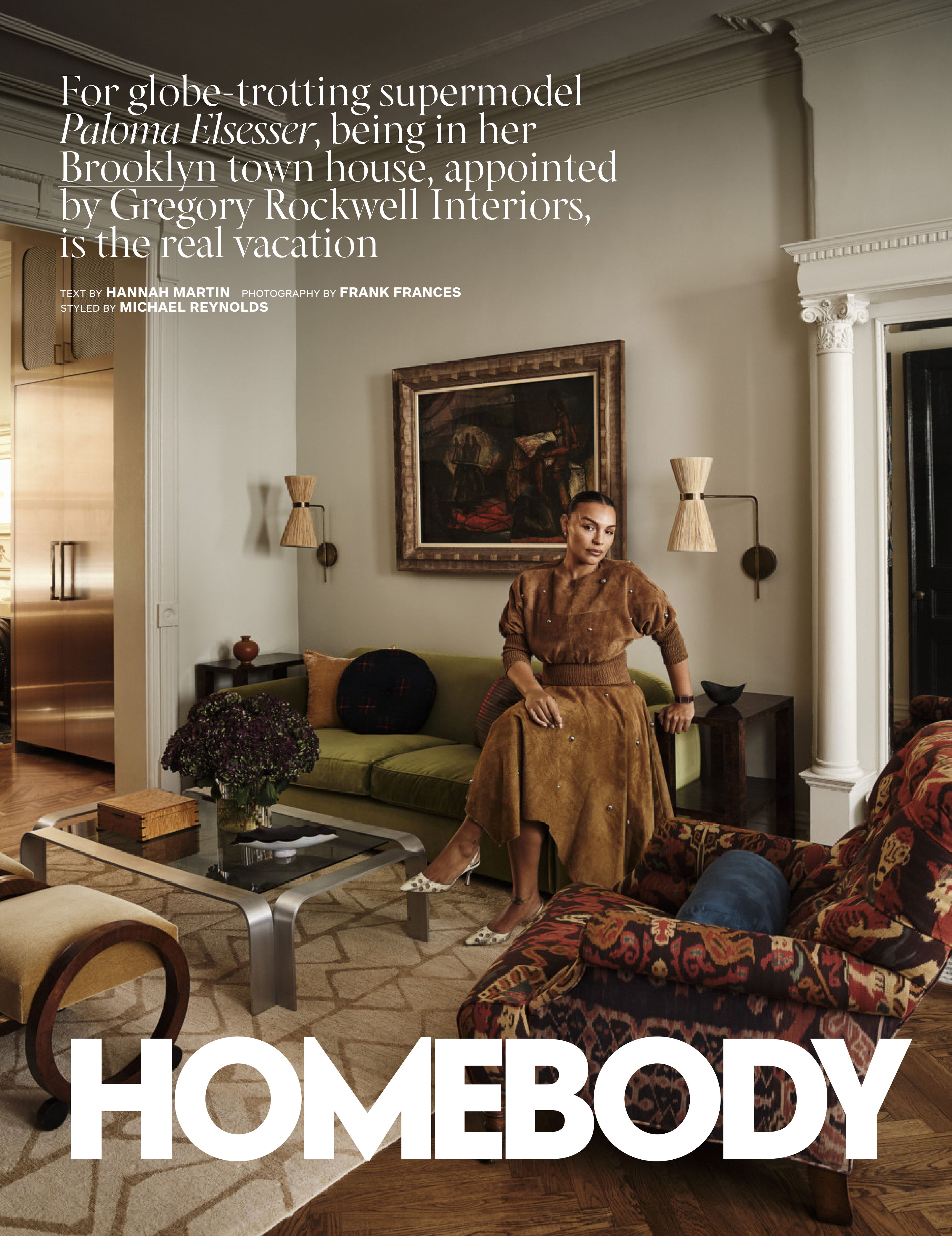

For globe-trotting supermodel *Paloma Elsesser*, being in her Brooklyn town house, appointed by Gregory Rockwell Interiors, is the real vacation

TEXT BY **HANNAH MARTIN** PHOTOGRAPHY BY **FRANK FRANCES**
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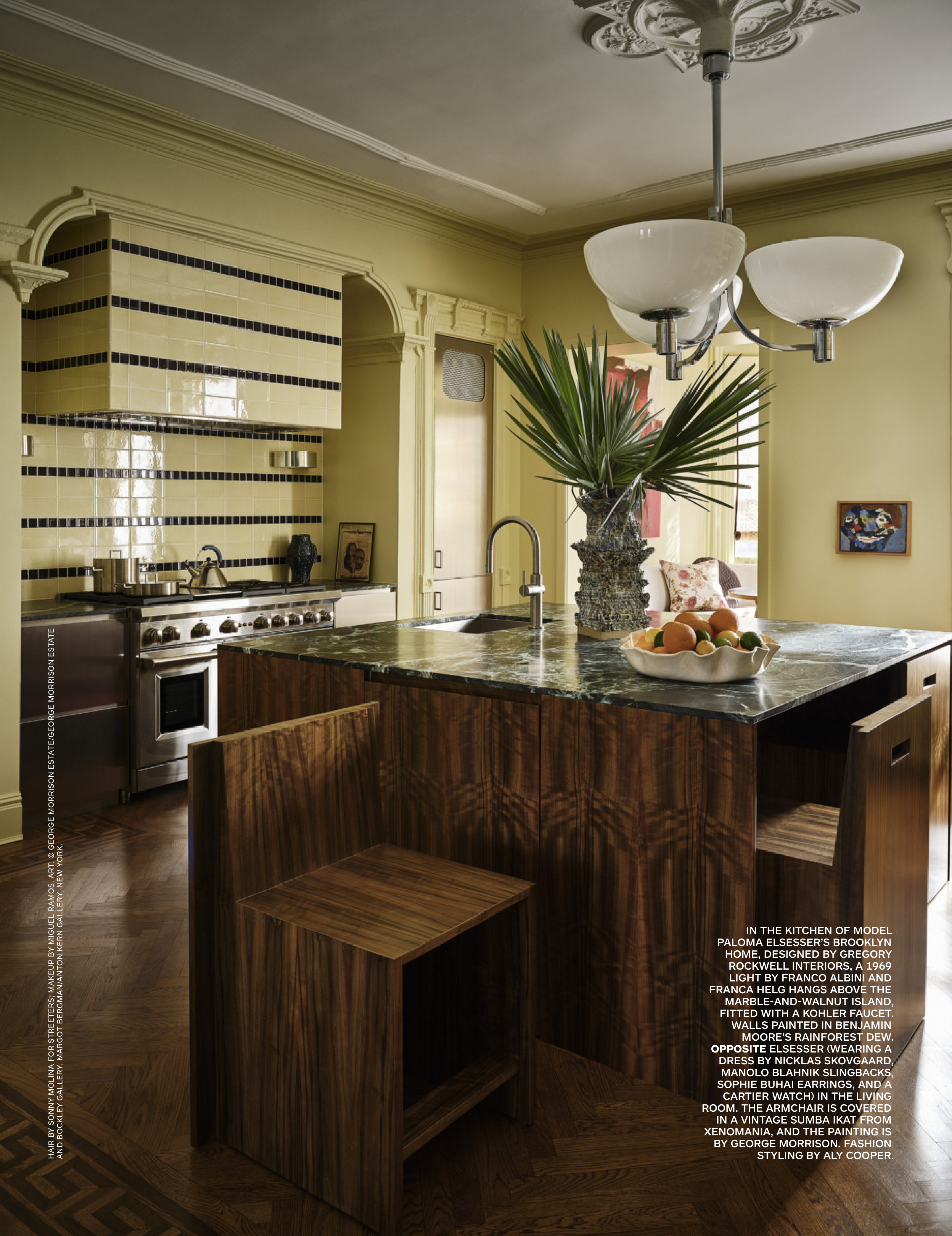
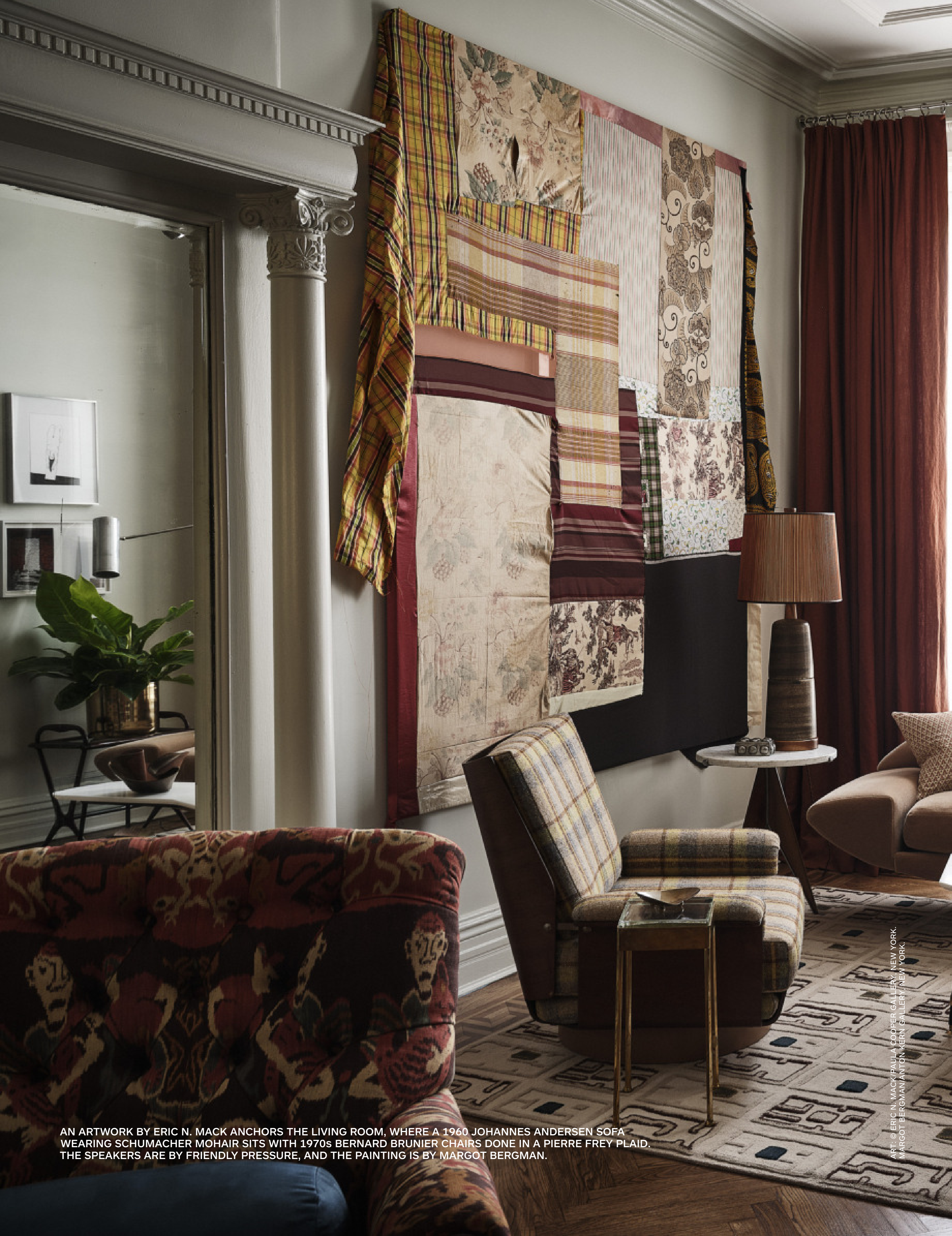
HOMEBODY



IN THE KITCHEN OF MODEL PALOMA ELSESSER'S BROOKLYN HOME, DESIGNED BY GREGORY ROCKWELL INTERIORS, A 1969 LIGHT BY FRANCO ALBINI AND FRANCA HELG HANGS ABOVE THE MARBLE-AND-WALNUT ISLAND, FITTED WITH A KOHLER FAUCET. WALLS PAINTED IN BENJAMIN MOORE'S RAINFOREST DEW. **OPPOSITE** ELSESSER (WEARING A DRESS BY NICKLAS SKOVGAARD, MANOLO BLAHNIK SLINGBACKS, SOPHIE BUHAI EARRINGS, AND A CARTIER WATCH) IN THE LIVING ROOM. THE ARMCHAIR IS COVERED IN A VINTAGE SUMBA IKAT FROM XENOMANIA, AND THE PAINTING IS BY GEORGE MORRISON. FASHION STYLING BY ALY COOPER.

HAIR BY SONNY MOLINA FOR STREETERS; MAKEUP BY MIGUEL RAMOS. ART: © GEORGE MORRISON ESTATE/GEORGE MORRISON ESTATE AND BOCKLEY GALLERY. MARGOT BERGMAN/ANTON KERN GALLERY, NEW YORK.



AN ARTWORK BY ERIC N. MACK ANCHORS THE LIVING ROOM, WHERE A 1960 JOHANNES ANDERSEN SOFA WEARING SCHUMACHER MOHAIR SITS WITH 1970s BERNARD BRUNIER CHAIRS DONE IN A PIERRE FREY PLAID. THE SPEAKERS ARE BY FRIENDLY PRESSURE, AND THE PAINTING IS BY MARGOT BERGMAN.

ART: © ERIC N. MACK/PAULA COOPER GALLERY, NEW YORK.
MARGOT BERGMAN/ANTON KERN GALLERY, NEW YORK.

“I’m a collector,” says *Paloma Elsesser*. “I love Milanese design, but I also love North African ikats and Dogon statues and masks from Mali.”

RIGHT ART BY CHRIS ALBO AND A CASTIGLIONI BROTHERS LIGHT FOR FLOS IN THE ENTRY. **OPPOSITE** THE ETTORE SOTTSASS DINING TABLE IS SURROUNDED BY 1960s PINE CHAIRS AND CROWNED BY AN EARTH LANDING PROJECT LIGHT FIXTURE. THE PILLOWS BY CHARLAP HYMAN & HERRERO AND VESSEL BY CODY HOYT ARE BOTH FROM THE FUTURE PERFECT. PAINTING BY TAYLOR SIMMONS.

When you travel so much, being home really feels like the vacation," says supermodel and body advocate Paloma Elsesser. She's sitting at an Ettore Sottsass table in her dining area in Brooklyn, a painting by Taylor Simmons hanging behind her. It's been a long shoot day—and in an hour she'll head to the airport to catch a flight to Los Angeles—but she's effervescent as she speaks about her newly finished home. "We really leaned into that here," she continues. "When I cut away all the noise of the job, what do I want to be surrounded by? For me, it's color. It's levity. It's things I love."

Home, she has found, can be a balm to all that comes with a fast-paced life in the spotlight. Discovered on Instagram by makeup artist Pat McGrath in 2015, Elsesser got a big break two years later when she appeared nude on billboards for Glossier. Stepping out into the fashion world at a time when body ideals were shifting, she began her ascent to It girl status, walking runways for brands like Fendi, Balenciaga, Ferragamo, and Victoria's Secret and appearing on the cover of *Vogue*. Still, one of her biggest life goals was one many can relate to: buying a house.

Born to an African American mother and Chilean Swiss father, Elsesser grew up in a multigenerational home in Mid-City, Los Angeles. "My grandparents lived downstairs. We lived upstairs. The house that I grew up in is the house my mom grew up in," she recalls of the lively, at times chaotic backdrop that was her safe haven. She wanted to create something similar for herself: a place where friends and family could crash, a place with history. "Being a young mixed Black woman, it was really important to me to be in a historically Black and brown neighborhood," she says.

She found it in 2021—a 1905 town house in Bed-Stuy, Brooklyn, where Marc Baptiste—a photographer who had shot iconic images of Aaliyah, André 3000, and the Fugees—had lived with his family for many years. Her brother Sage, a skateboarder and musician, already lived nearby. "I walked in, there was incense burning and sunflowers everywhere, I didn't even have to go upstairs," she recalls. "I just knew—I saw a vision for my life in this home."

Her vision was radically personal and at times provocative. "I desire to be questioned. I desire faux pas. I desire for someone to be like, 'Oh, why that?'" she says. To bring it to life,

ART: TAYLOR SIMMONS/PUBLIC GALLERY, LONDON. CHRIS ALBO/LONG STORY SHORT.

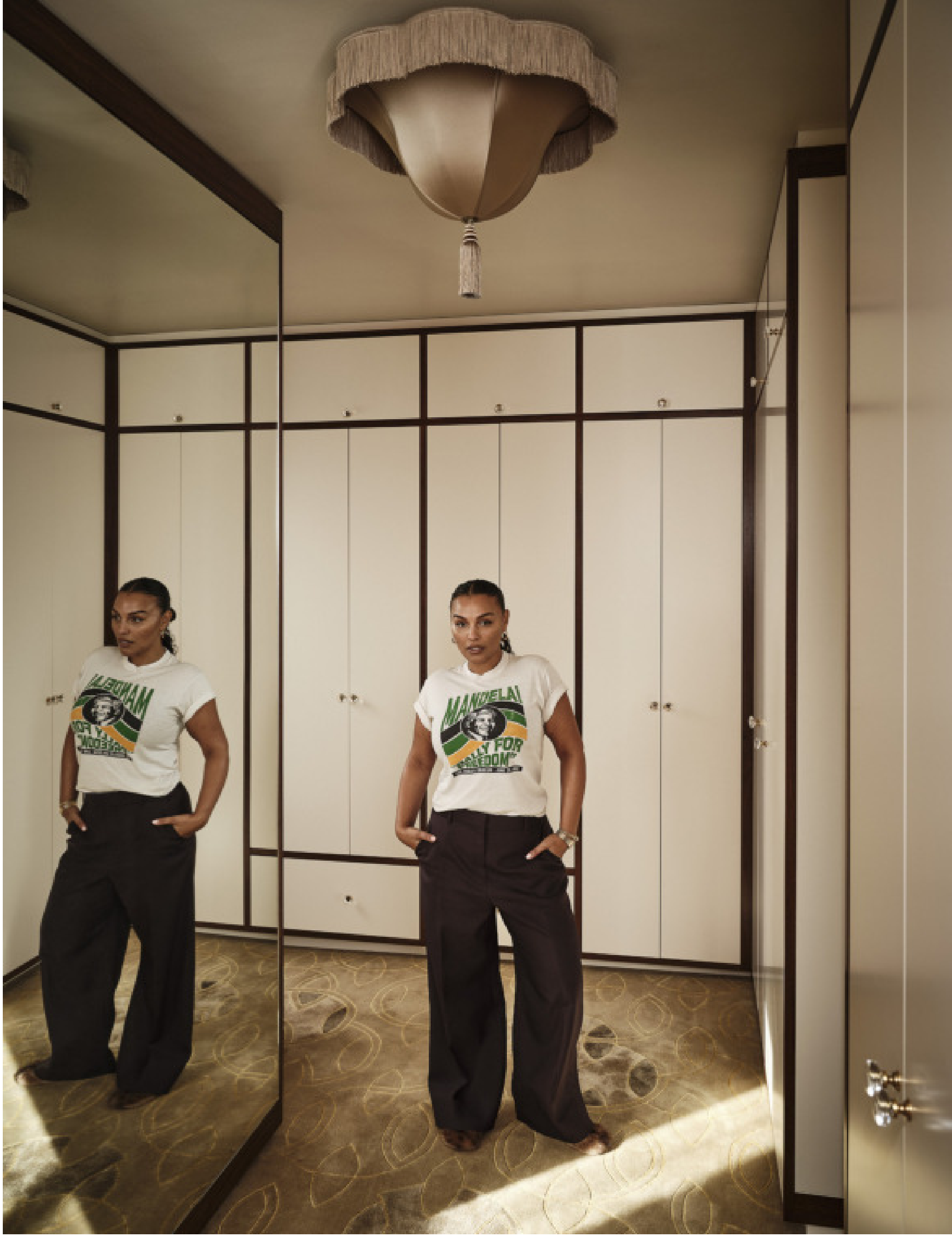
she called on Gregory Rockwell and Hester Hodde, of Gregory Rockwell Interiors, who she already knew socially. “We have similar visions and curiosities and ultimately just an ability to really collaborate,” explains Elsesser, who trusted the pair to translate her singular aesthetic while reviving a piece of architecture that had not been touched in decades.

“It was all about connecting the old and the new,” says Rockwell, who worked with architectural designer Henry Boyle to revise the home’s circulation and relocate the kitchen to the parlor floor, all while appointing rooms with an air of comfortable, timeless sophistication. “We needed to make a town house that required a lot of TLC into something that was modern and interesting but didn’t lose its character.”

INSPIRATION STARTED IN MILAN, a city Elsesser had traveled to many times for work, giving her an eye into some of the city’s most fascinating residential spaces—from the eclectic abode of Marni creative director Francesco Risso to Piero Portaluppi’s 1930s Rationalist touchstone, Villa Necchi Campiglio. “Milanese homes have this really poignant, elegant eccentricity,” Elsesser explains. Rockwell and Hodde helped her cultivate her own version, selecting color palettes, stone specimens, furnishings, and fabrics to conjure rooms fit for Marella Agnelli or Elsa Peretti—with a dash of 21st-century subversion.

On the parlor level, sumptuous textiles and refined forms set the tone. An English roll arm chair covered in a Sumba ikat scoots up to a Deco-inspired custom sofa sheathed in luxurious olive green velvet. Across the room, 1970s chairs by Bernard Brunier are wrapped in a Pierre Frey wool plaid. “We wanted it to feel like maybe those chairs were inherited and the fabric from the ’50s just worked,” Rockwell says. Above one of them, a textile piece by artist Eric N. Mack adds warmth and gravitas. “What’s so beautiful about this work,” Elsesser explains, “is it’s named Mary, after his grandmother.”

Past that rich, layered space, the kitchen glows, walls painted in Benjamin Moore’s Rainforest Dew, a color that recalls the candy hue of a box from Marchesi—perhaps the chicest pastry shop in Milan. Here, a cube-shaped island hewn from



LEFT CORK PANELING BY PHILLIP JEFFRIES WRAPS THE MEDIA ROOM, WHERE A CUSTOM ANIMAL-PRINT SOFA HANGS WITH PASCAL MOURGUE SEATS FOR LIGNE ROSET, A NATHALIE DU PASQUIER PAINTING, AND AN ART NOUVEAU PLANT STAND. **RIGHT** ELSESSER (WEARING TIFFANY & CO. EARRINGS, A CARTIER WATCH AND BRACELET, HER OWN SHIRT, AND ATTERSEE TROUSERS) IN HER BESPOKE CLOSET, BENEATH A CUSTOM TRANS-LUXE FIXTURE.

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Australian walnut and emerald-colored stone is dropped into the space that still sports elaborate original moldings. Chairs—not really barstools—fit perfectly underneath the counter, preserving the geometry of the island, while appliances are wrapped in aluminum veneer. "We needed that slight amount of whimsy," reasons Hodde, pointing out the off-kilter quality of the striped tile backsplash.

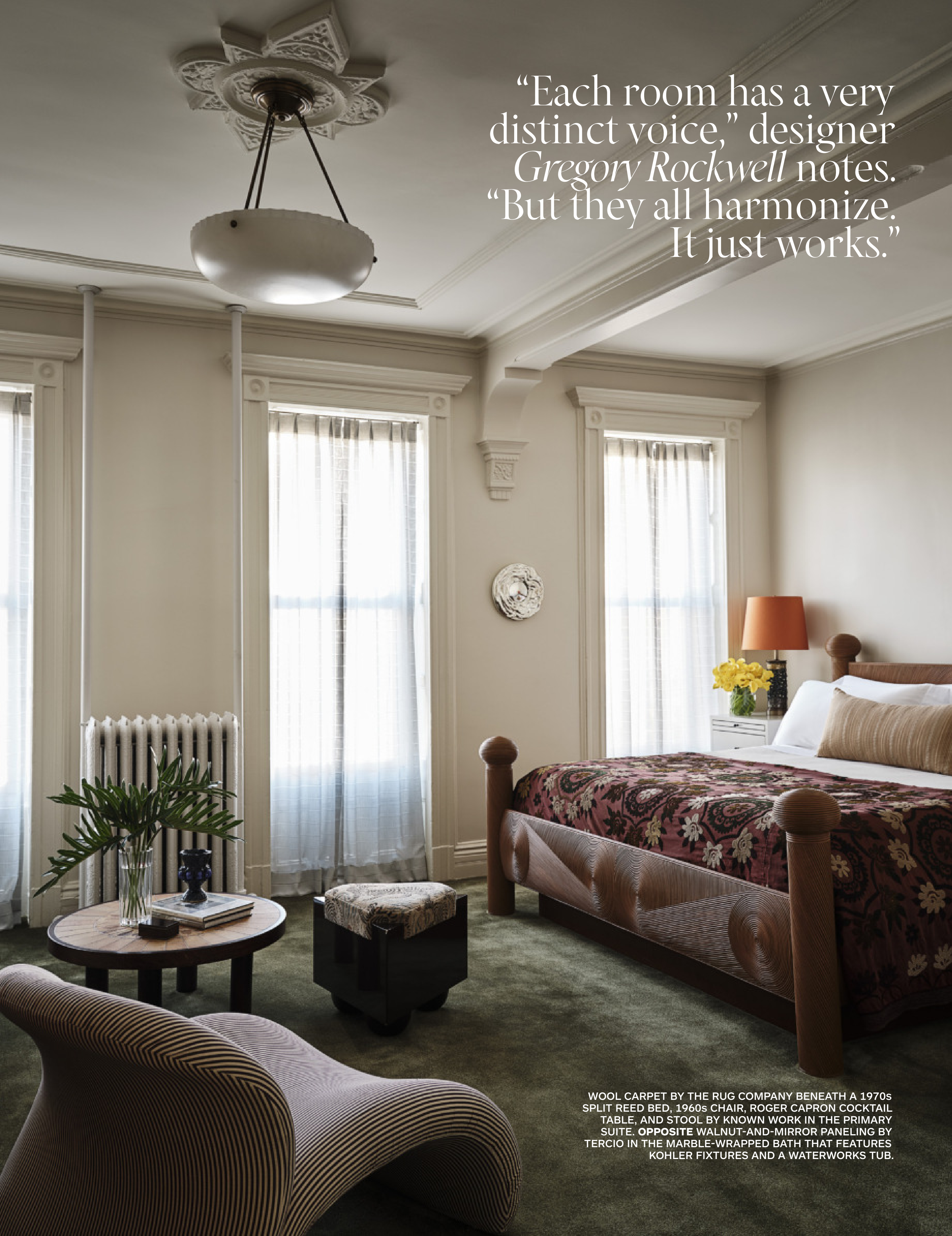
Elements of the unexpected add nuance to every room, thanks to Elsesser's honed eclecticism and curiosity. "I'm a collector," she says. "I love Milanese design, but I also love North African ikats and Dogon statues and masks from Mali." On a recent work trip to Morocco she scoured the souk for Tuareg mats. "I was never a model who would go to a new city, order the Bolognese in bed, and wait until the next shoot. I'm going to villas or design showrooms or museums."

"In her years of working in fashion, she's really trained her eye," says Hodde. "She's incredibly selective and can clearly communicate what she likes and what she doesn't." In the media room, for example, she wanted an animal-print sofa—but it had to be chic, and preferably not leopard. They landed on Schumacher's Ze'bre Épinglé that set the tone for the sexy hangout, where cork-clad walls, a chinoiserie cocktail table, and a Nathalie Du Pasquier painting feel like a subtly femme riff on Pierre Bergé and Yves Saint Laurent's Paris apartment.

From room to room, the vibe shifts, but, as Rockwell puts it, "they all harmonize." Upstairs, Elsesser's serene, hotel-like sleeping quarters lead to the crown jewel: a bathroom to rival all bathrooms, where marble, mirror, and walnut paneling combine to symphonic effect. Next door, the closet acts as its minimalist foil with slick cabinetry concealing her extensive clothing collection. "It's just pure glamour," says Rockwell, noting the Japanese Art Deco–inspired carpet and the silk pendant, with its custom Samuel & Sons tassel. "I mean, this is the closet of a supermodel."

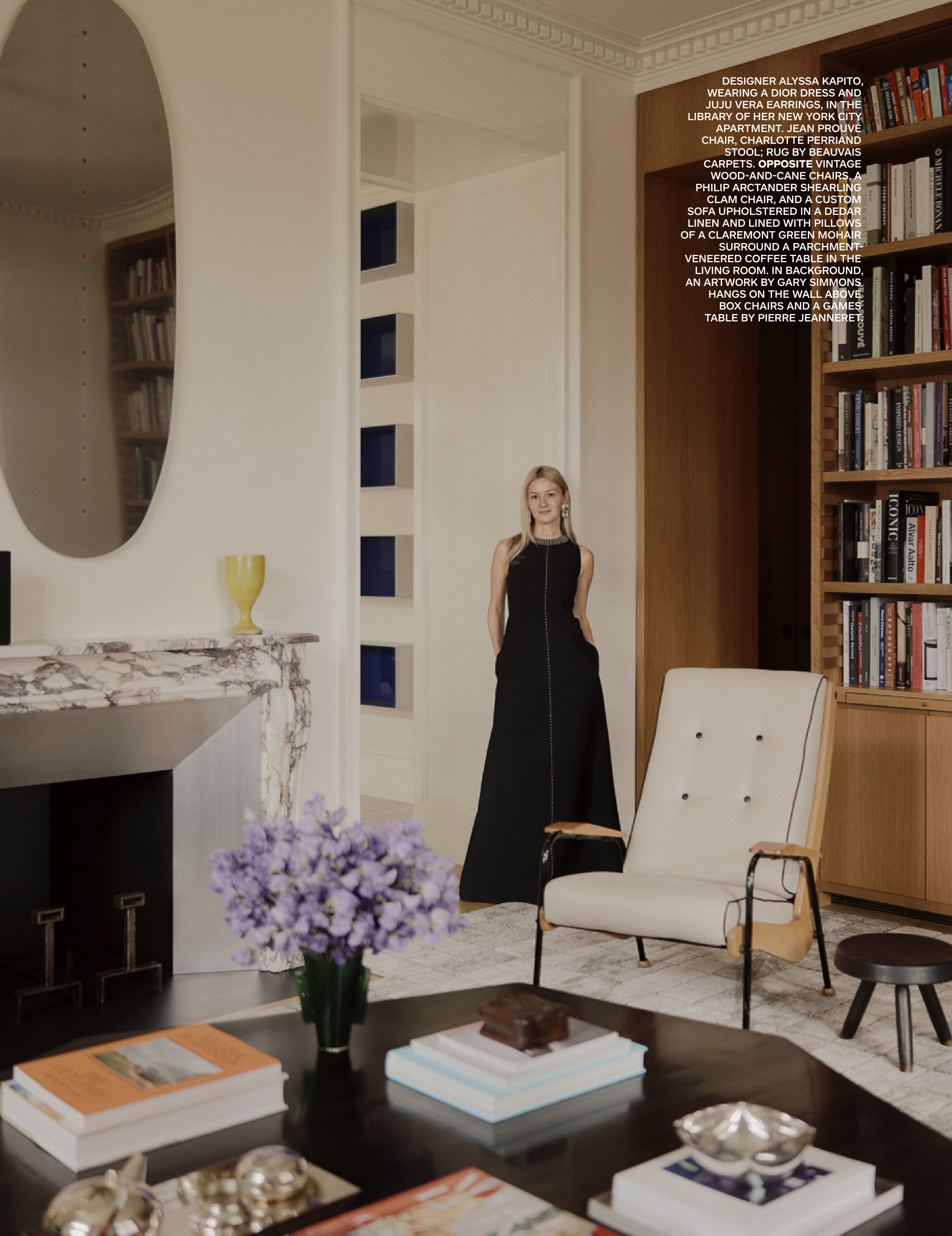
As Elsesser settles into her dream home, she's taken time for reflection. "I feel like I became a woman here," she admits. "I learned to navigate so many things—a breakup, a contractor, having agency over my decisions and my money. I'm under no one else's jurisdiction. It's scary, but also very freeing." AD

ART: NATHALIE DU PASQUIER/ANTON KERN GALLERY, NEW YORK



“Each room has a very distinct voice,” designer *Gregory Rockwell* notes. “But they all harmonize. It just works.”

WOOL CARPET BY THE RUG COMPANY BENEATH A 1970s SPLIT REED BED, 1960s CHAIR, ROGER CAPRON COCKTAIL TABLE, AND STOOL BY KNOWN WORK IN THE PRIMARY SUITE. **OPPOSITE** WALNUT-AND-MIRROR PANELING BY TERCIO IN THE MARBLE-WRAPPED BATH THAT FEATURES KOHLER FIXTURES AND A WATERWORKS TUB.



DESIGNER ALYSSA KAPITO, WEARING A DIOR DRESS AND JUJU VERA EARRINGS, IN THE LIBRARY OF HER NEW YORK CITY APARTMENT. JEAN PROUVÉ CHAIR, CHARLOTTE PERRIAND STOOL; RUG BY BEAUVAIS CARPETS. **OPPOSITE** VINTAGE WOOD-AND-CANE CHAIRS, A PHILIP ARCTANDER SHEARLING CLAM CHAIR, AND A CUSTOM SOFA UPHOLSTERED IN A DEDAR LINEN AND LINED WITH PILLOWS OF A CLAREMONT GREEN MOHAIR SURROUND A PARCHMENT-VENEERED COFFEE TABLE IN THE LIVING ROOM. IN BACKGROUND, AN ARTWORK BY GARY SIMMONS HANGS ON THE WALL ABOVE BOX CHAIRS AND A GAMES TABLE BY PIERRE JEANNERET.

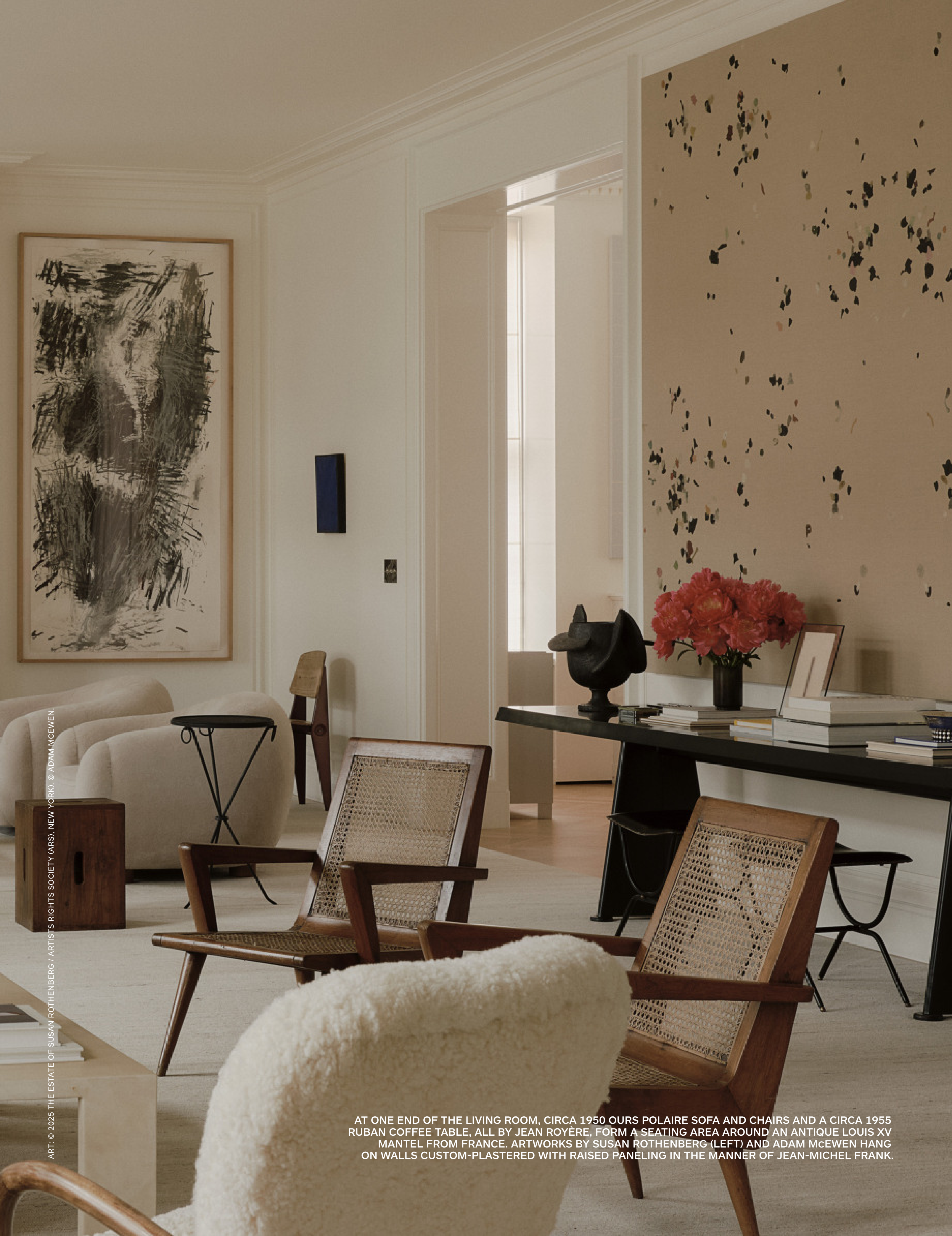
detail oriented

In a grand 1920s building on New York City's Upper East Side, designer Alyssa Kapito crafts a refined home for her young family

TEXT BY **DAVID FOXLEY** PHOTOGRAPHY BY **WILLIAM JESS LAIRD** STYLED BY **COLIN KING**

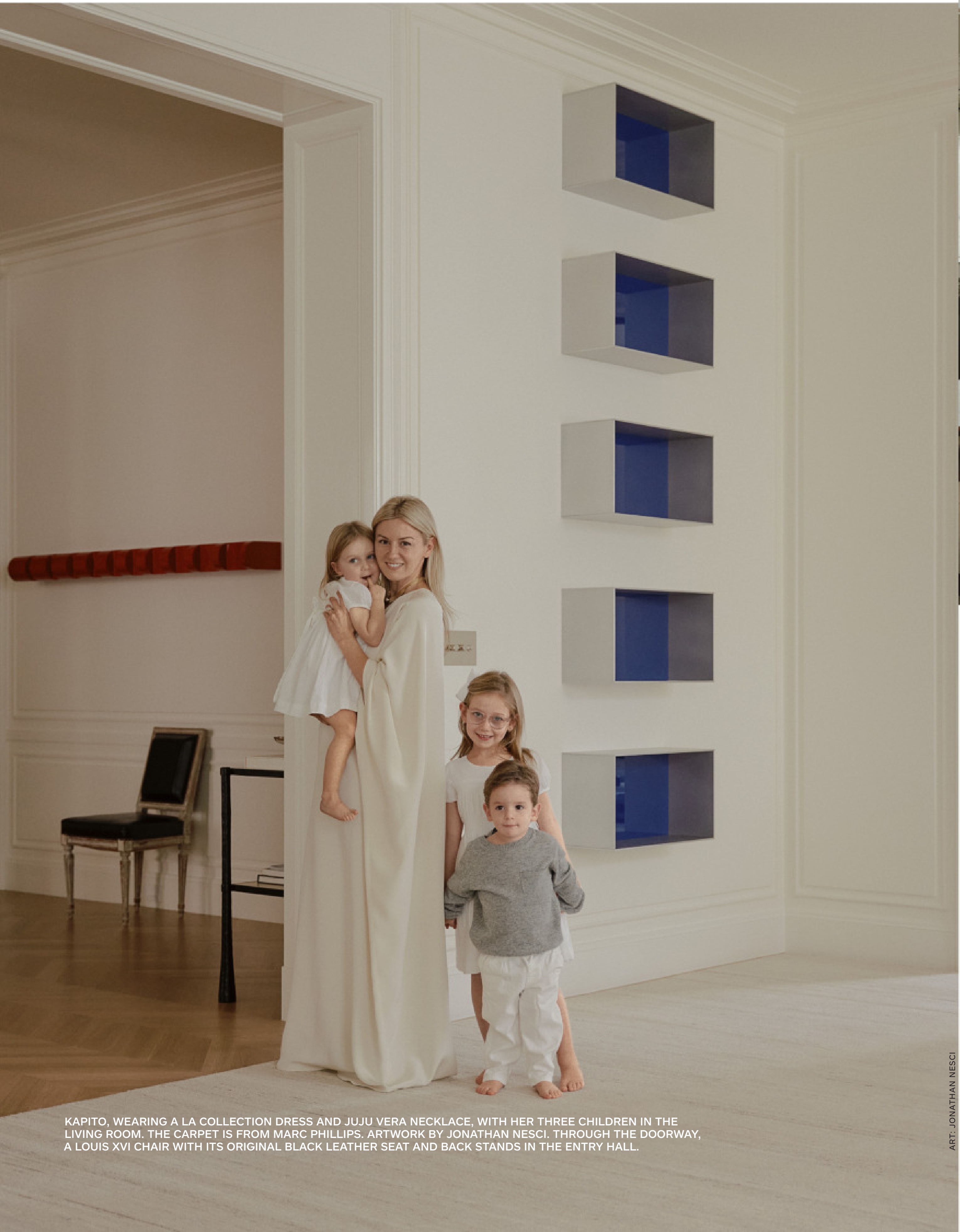
ART: GARY SIMMONS

After visiting "every historic home on the Upper East Side" for research, *Kapito* says, imbuing the residence with authenticity was paramount.



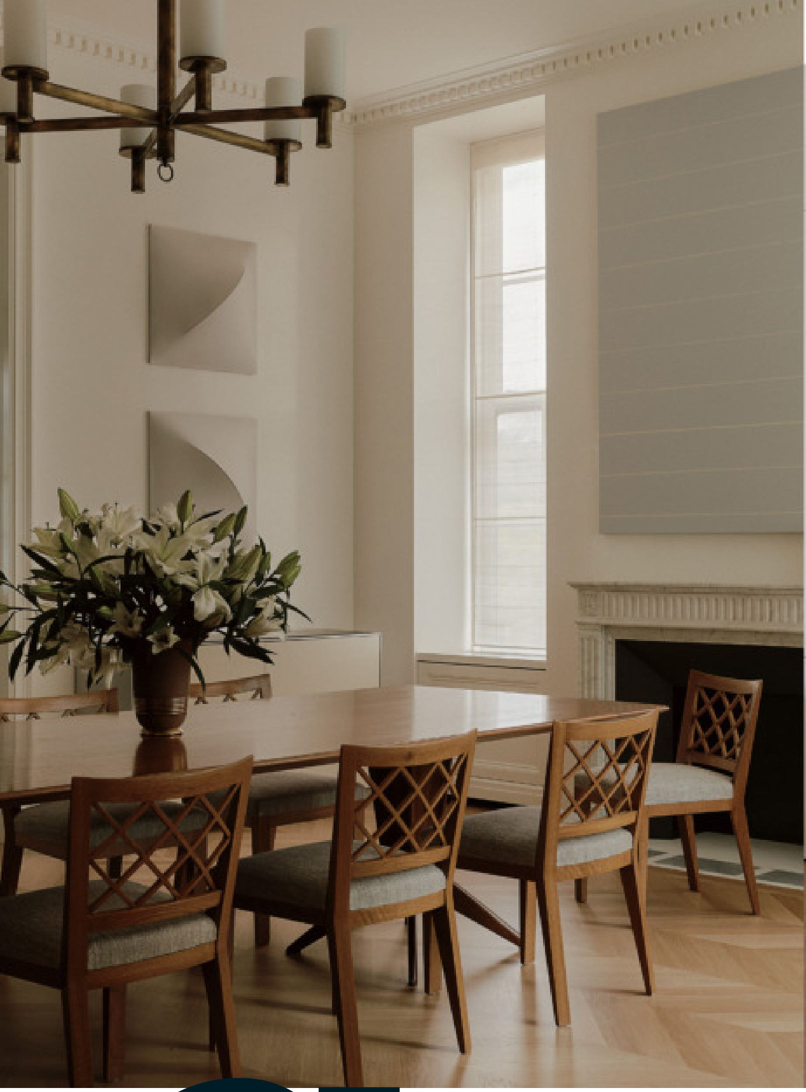
AT ONE END OF THE LIVING ROOM, CIRCA 1950 OURS POLAIRE SOFA AND CHAIRS AND A CIRCA 1955 RUBAN COFFEE TABLE, ALL BY JEAN ROYÈRE, FORM A SEATING AREA AROUND AN ANTIQUE LOUIS XV MANTEL FROM FRANCE. ARTWORKS BY SUSAN ROTHENBERG (LEFT) AND ADAM McEWEN HANG ON WALLS CUSTOM-PLASTERED WITH RAISED PANELING IN THE MANNER OF JEAN-MICHEL FRANK.

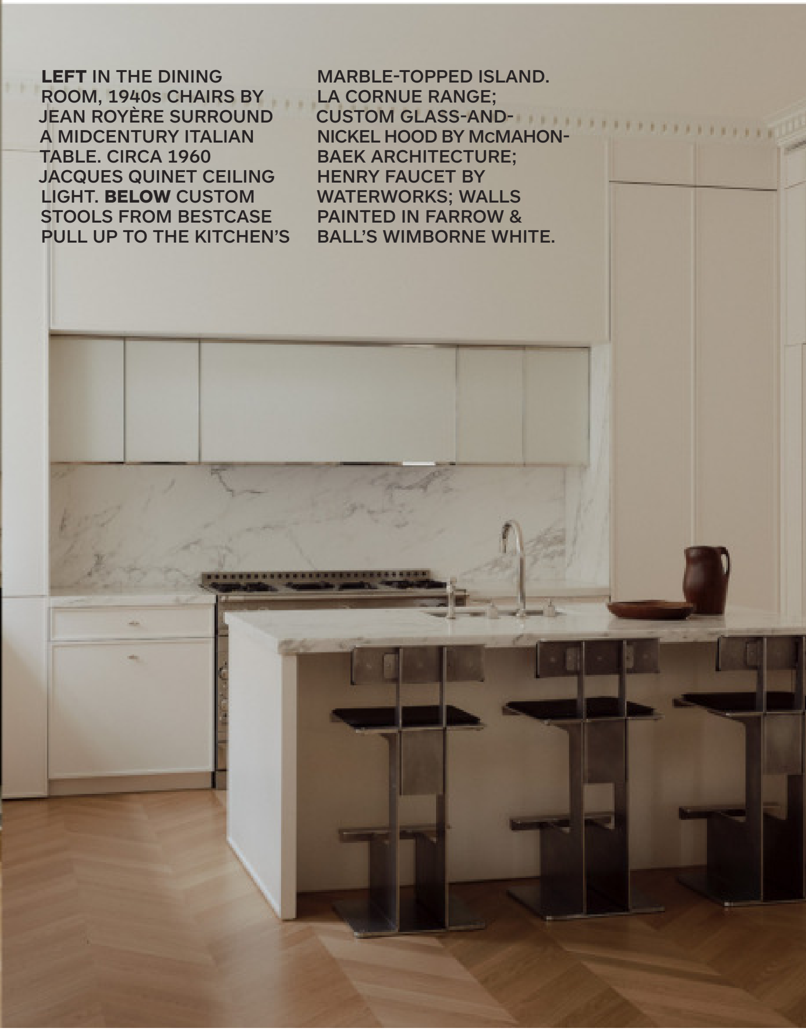
ART: © 2025 THE ESTATE OF SUSAN ROTHENBERG / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK). © ADAM MCEWEN.



KAPITO, WEARING A LA COLLECTION DRESS AND JUJU VERA NECKLACE, WITH HER THREE CHILDREN IN THE LIVING ROOM. THE CARPET IS FROM MARC PHILLIPS. ARTWORK BY JONATHAN NESCI. THROUGH THE DOORWAY, A LOUIS XVI CHAIR WITH ITS ORIGINAL BLACK LEATHER SEAT AND BACK STANDS IN THE ENTRY HALL.

ART: JONATHAN NESCI





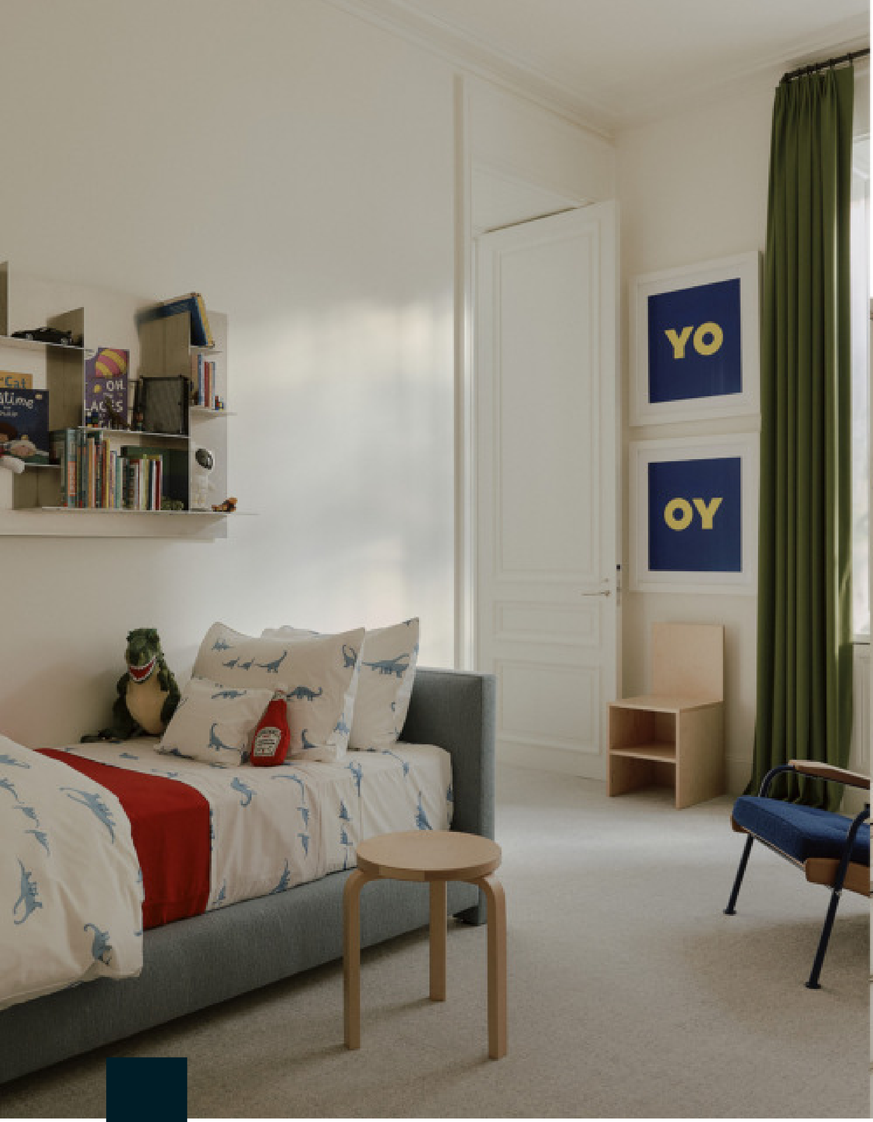
LEFT IN THE DINING ROOM, 1940s CHAIRS BY JEAN ROYÈRE SURROUND A MIDCENTURY ITALIAN TABLE. CIRCA 1960 JACQUES QUINET CEILING LIGHT. **BELOW** CUSTOM STOOLS FROM BESTCASE PULL UP TO THE KITCHEN'S MARBLE-TOPPED ISLAND. LA CORNUE RANGE; CUSTOM GLASS-AND-NICKEL HOOD BY McMAHON-BAEK ARCHITECTURE; HENRY FAUCET BY WATERWORKS; WALLS PAINTED IN FARROW & BALL'S WIMBORNE WHITE.

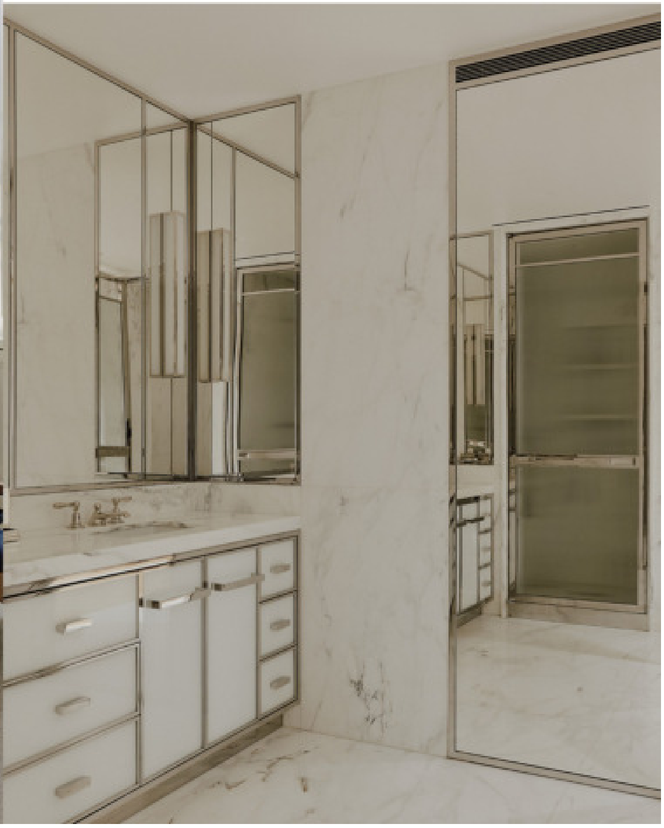
Among the most cherished items in Alyssa Kapito's Upper East Side apartment are a pair of vintage cane chairs that she picked up years ago in Barcelona "for a song." Yet instead of expounding on their silhouette or pedigree—which would not be unexpected from an interior designer with a master's degree in art history from Columbia and a seat on the Yale School of Architecture board—she homes in on their endearing imperfections. "My kids stick their fingers in the wicker seats, but it doesn't bother me," Kapito, sitting in her softly lit living room within a 1925 neo-Italian Renaissance–style edifice, admits with a smile. "I find it charming—it gives character to them and they still work."

This could be a surprising refrain by someone whose projects—and own well-noted personal style, for that matter—epitomize polished tailoring. Though upon closer inspection, a level of patina is another component of the larger Alyssa Kapito Interiors package. Hers is an aesthetic that's elegant but not overly precious. "Taking a piece of furniture into your home—you're giving it the provenance, you're giving it the extra life, then you pass it on to somebody else and they give it the same, and by the end it has all these stories," the New York native, who launched her namesake decorating practice in 2013, says of her approach. "So yeah, we live here."

In this case, "here" is a full-floor, four-bedroom apartment near Central Park that Kapito, her husband, Aaron, and their three young children moved into last spring after a two-year gut renovation. To help bring her vision to life, Kapito assembled a blue-chip team, including Clark Construction and Thomas McMahon of McMahon-Baek Architecture. She also recognized in McMahon a collaborative spirit who wouldn't let ego gum up the creative flow. "I wanted to be incredibly involved. It was my moment to create the environment that I wanted to live in," she shares of her choice of partners. McMahon, in turn, was equally appreciative of the opportunity. "The conversation with Alyssa was rich with incredible specificity," he explains, "an exact Prouvé detail reference, a particular honeyed hue of oak paired with a lacquered red finish, exploring plaster molding variations to the 16th of an inch—that might only exist when the client was also an experienced professional."

Seeing the potential in the original apartment—a maze of smaller rooms with odd proportions—was no small feat. "It needed me," Kapito confides of the property's less desirable but alterable former features. "Nothing was right, but you can't change the bones, and it had these amazing bones." Among them: soaring 11-foot-three-inch ceilings, which McMahon managed to maintain throughout, oversized windows lining treetop exposures, and copious natural light.





LEFT A BED BY CHARLES H. BECKLEY UPHOLSTERED IN A HOLLAND & SHERRY BLUE BOUCLÉ WOOL STANDS IN THE SON'S ROOM. ARTWORK BY DEBORAH KASS; CURTAINS OF GREEN WOOL FROM OLD WORLD WEAVERS; STOOL BY ALVAR AALTO. **BELOW** THE PRIMARY BATH IS CLAD IN CALACATTA MARBLE. THE CUSTOM VANITY FEATURES POLISHED NICKEL HARDWARE AND MILK GLASS CABINET FRONTS. SINK FITTINGS BY WATERWORKS.

Though Kapito delights in the abode's structural transformation—which included combining three small public rooms into an expansive living room with a library at one end, as well as reconfiguring the kitchen and primary suite—it was appointing the spaces that most thrilled the designer. Her serene dwelling showcases specimens by such renowned designers as Jean Prouvé, François-Xavier Lalanne, and Jacques Adnet, as well as Georges Jouve, whose iconic Patte D'ours ashtray (sitting atop its distinctive Mathieu Matégot–designed stand) Kapito sometimes fills with jelly beans for guests. Lining the custom-plaster walls is a host of complementary sculptural and graphic artworks.

Lauded for showcasing collected interiors on clean backdrops, Kapito added visual interest to neutral surfaces through bespoke details: raised paneling (in the manner of Jean-Michel Frank), custom hardware, and brawny Parisian-inspired door casings. Even the inclusion of delicate fluting, found at the base of glass-and-metal doors delineating the elevator vestibule from the foyer, came from a frieze Kapito had admired on a Manhattan building. Characteristic of her thoughtful aesthetic, the spaces reward those willing to take a closer look. After visiting "every historic home on the Upper East Side" for research, she says, imbuing the residence with authenticity was paramount.

Kapito, who loves to entertain at home, also recognizes the influence her milieu has on the work. Broadly considered an It girl of interior design—a not ill-founded characterization she demurely admits to finding flattering—the designer's social circle keeps her engaged and inspired. "I function in a lot of different worlds. I do function in the fashion world. I do function in the art world. I also have a lot of friends who are very creative," she says, gesturing to her Juju Vera necklace by pal Julia Ferentinos. "While every detail is carefully considered, none of it feels too precious or finicky," notes Isabel Wilkinson Schor, another close friend of Kapito and the founder of clothing brand Attersee, of the home. "Just like Alyssa herself, the space is warm, disarming, and inviting." This hyper-connected sphere will help guide Kapito's latest passion project, a brick-and-mortar gallery opening near the apartment this year; it will feature a mix of fashion, art, and design largely inspired by, curated for, and, in some cases, created with her stylish confidants.

Musing on principal takeaways from the transformation of her own home, Kapito looks at her surroundings. "I want people who care to walk in and be like, 'That's a new idea. I haven't seen that before. Where is that from?'" It is perhaps not surprising then that her signature is giving timeworn pieces another life in meticulously rendered environments. "I love that tension between the new and old—it feels fresher," she says. "And you kind of see the stories." AD

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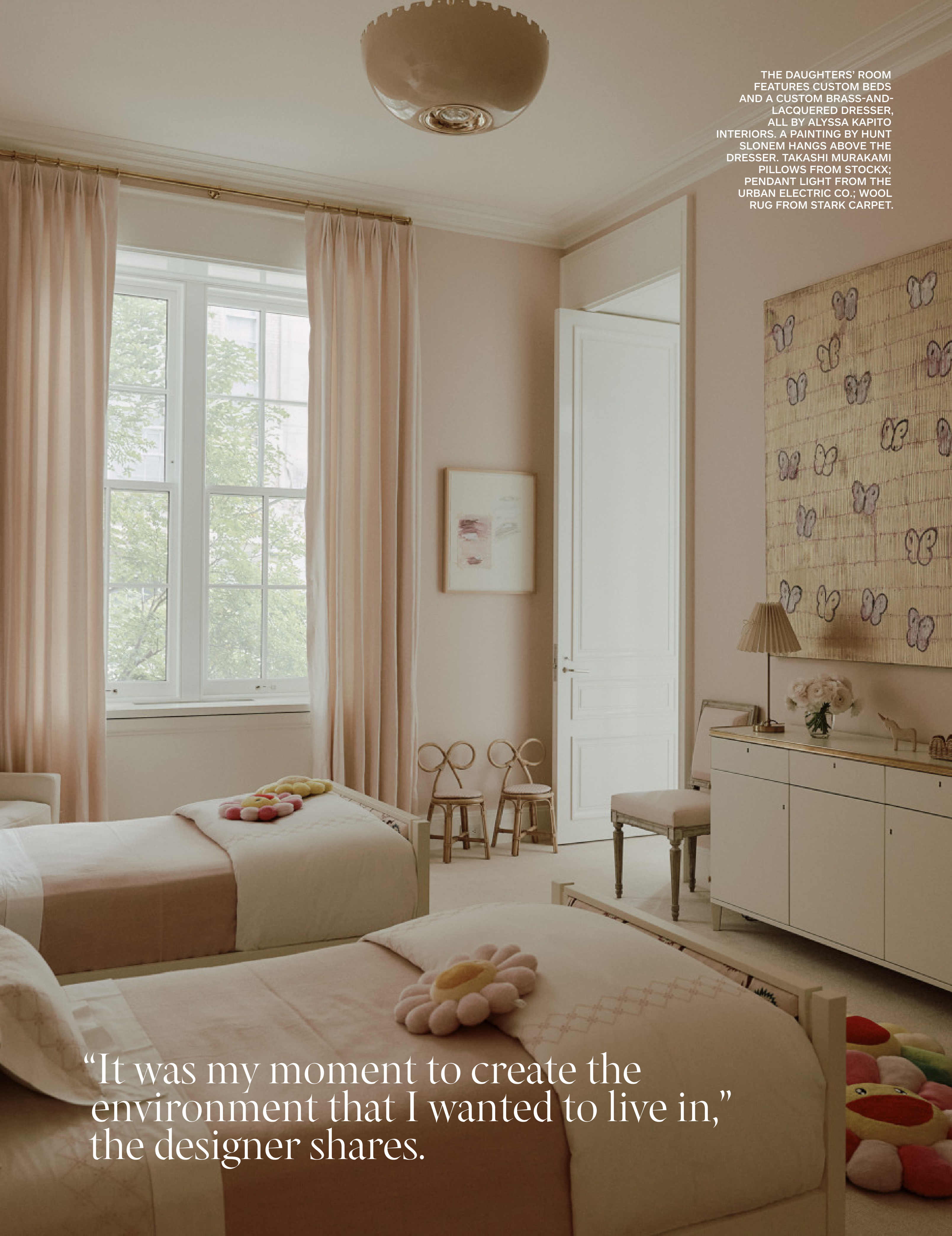
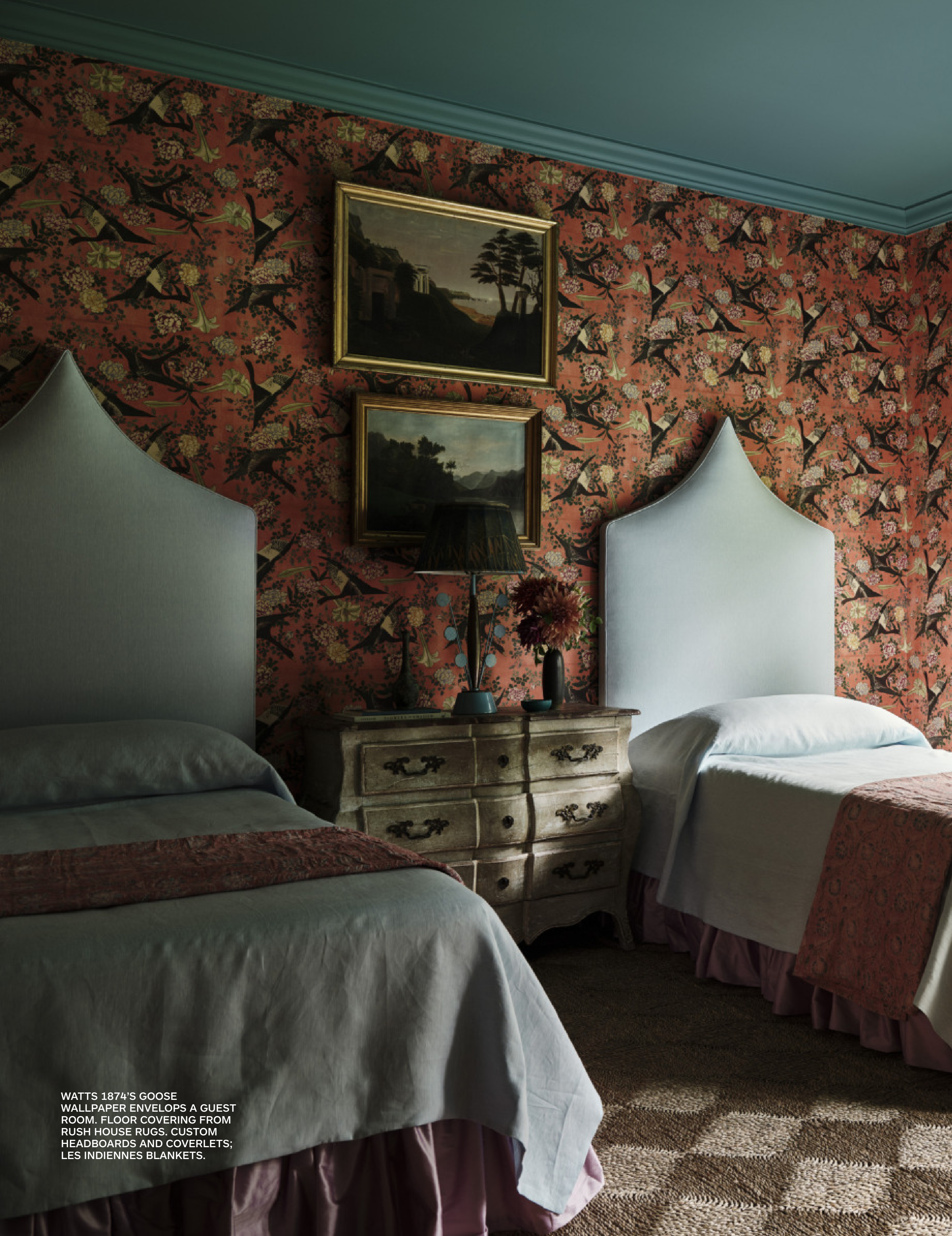
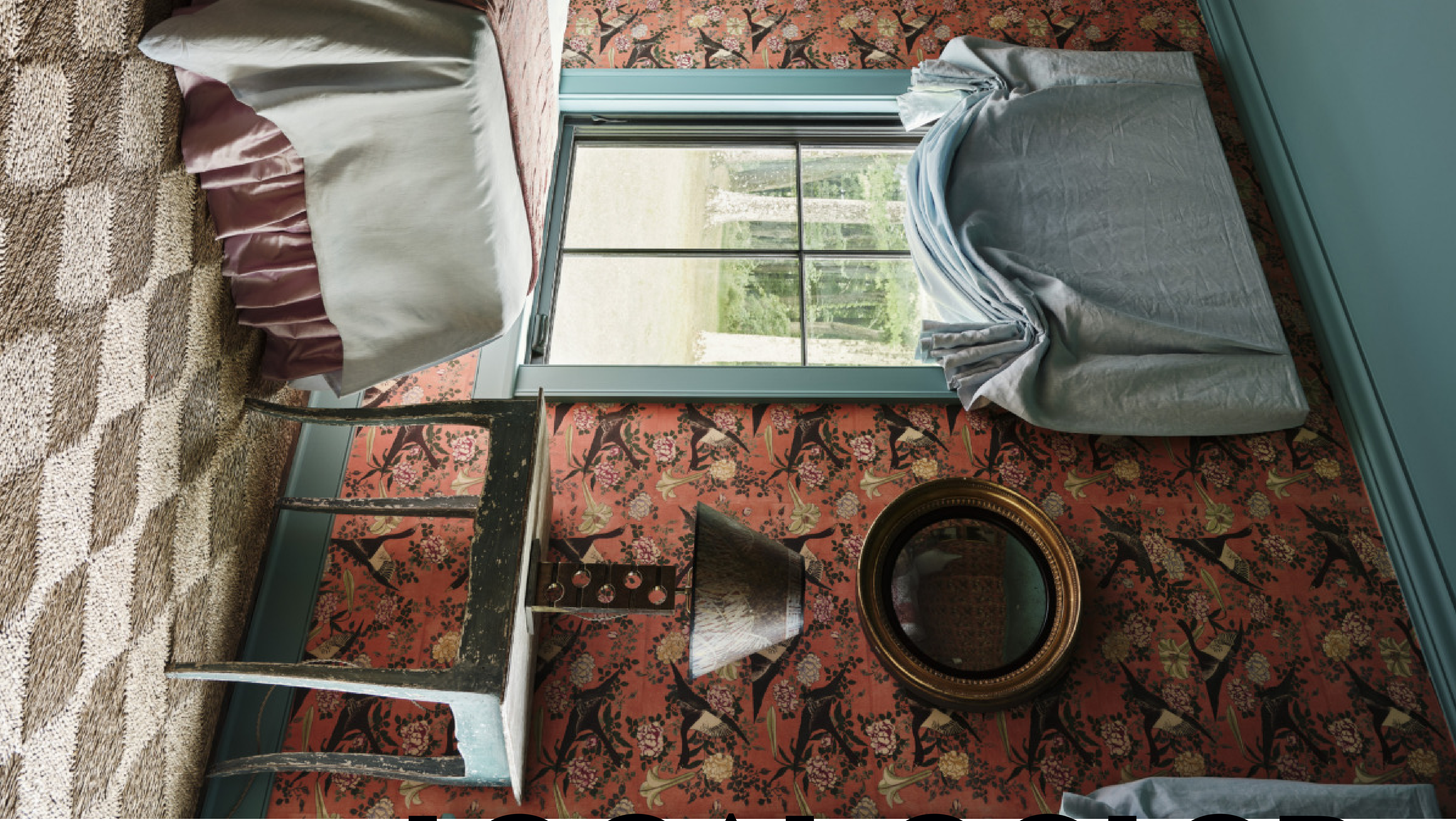


THE DAUGHTERS' ROOM FEATURES CUSTOM BEDS AND A CUSTOM BRASS-AND-LACQUERED DRESSER, ALL BY ALYSSA KAPITO INTERIORS. A PAINTING BY HUNT SLONEM HANGS ABOVE THE DRESSER. TAKASHI MURAKAMI PILLOWS FROM STOCKX; PENDANT LIGHT FROM THE URBAN ELECTRIC CO.; WOOL RUG FROM STARK CARPET.

> "It was my moment to create the environment that I wanted to live in," the designer shares.



WATTS 1874'S GOOSE WALLPAPER ENVELOPS A GUEST ROOM. FLOOR COVERING FROM RUSH HOUSE RUGS. CUSTOM HEADBOARDS AND COVERLETS; LES INDIENNES BLANKETS.



LOCAL COLOR

Turning her unerring eye to design, photo stylist *Mieke ten Have* fashions a home for friends in the Hudson Valley

TEXT BY **MICHAEL BOODRO** PHOTOGRAPHY BY **FRANK FRANCES** STYLED BY **MIEKE TEN HAVE**

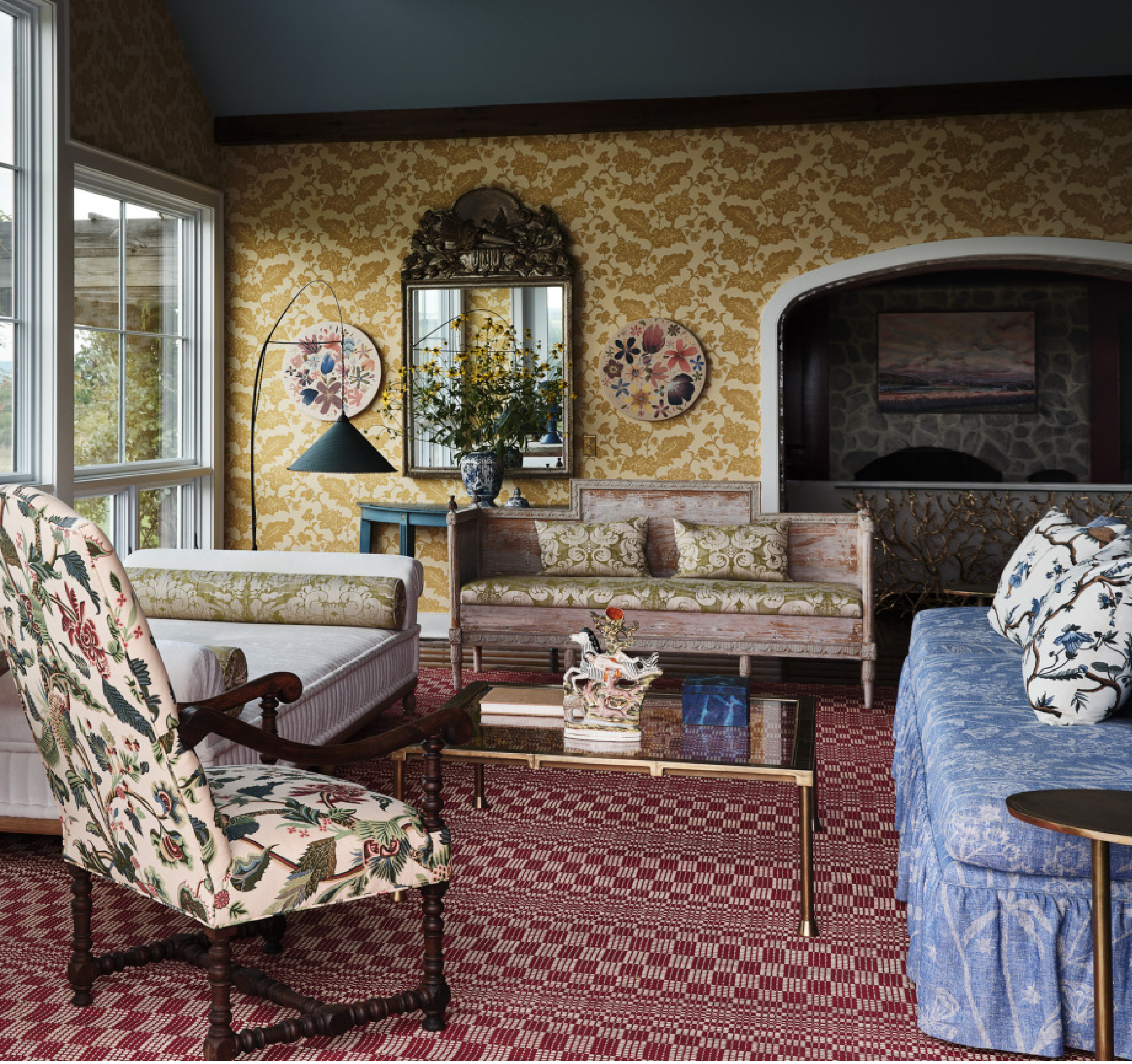
COCO AND TIM QUINLAN WITH SON THEO AND HAZY, THE FAMILY DOG, ON THEIR PROPERTY IN UPSTATE NEW YORK. **RIGHT** THE LIVING ROOM WALLS ARE SWATHED IN EVERARD DAMASK BY ADELPHI PAPER HANGINGS, AND THE RUG IS BY LA MANUFACTURE COGOLIN. UPHOLSTERED FURNITURE INCLUDES A MIX OF CUSTOM AND VINTAGE PIECES; COFFEE TABLE BY PETER GHYCZY FROM MONTAGE.

A photo stylist makes what looks good in three dimensions look even better in two.

Stylists don't simply work with a photographer to document a room, they try to capture its essence, doing whatever it takes to transform a space into captivating and memorable images. And few do that better than Mieke ten Have, who over the past decade and a half has worked with virtually every top interior designer and photographer.

Ten Have brought a fresh approach to the images she worked on, which are color-drenched and evocative, perhaps best exemplified in her unconventional use of flowers. So startling were her arrangements—loose, blowsy, full of grasses and greens—that early on one of her editors asked her if she had used dead flowers for a shoot. (Okay, that was me).

ART: CODY HOYT. TESSA GREENE O'BRIEN.



After successful stints at *Domino, Vogue,* and *Elle Decor* (two stretches each at the latter two), rising through the editorial ranks from covering the market to scouting and producing home shoots, she went out on her own in 2017. "The staff at *Architectural Digest* was especially supportive," she remembers. "They hired me to style projects and then gave me my big break when they published my weekend house" (*AD,* June 2019). Her acclaim has been such that her first book, *Interiors Styled by Mieke ten Have*, was recently published by Vendome.

This house, owned by her upstate New York neighbors Coco and Tim Quinlan, proves that ten Have can create beauty in three dimensions as handily as she does in two, and that she can conjure her own vision as effectively as she interprets the work of others. The project came about when the Quinlans reached out to her while struggling with the redesign of their country house. "This was not something she normally does," says Coco. "But I knew Mieke had impeccable taste. I had become enamored with her style."

"When I went over to their place," ten Have recalls, "I could see that something had gone wrong. Coco is warm and lovely. She's dynamic. She's the mother of four kids. She loves color, she wears patterns. Yet the interiors were all gray and inert."

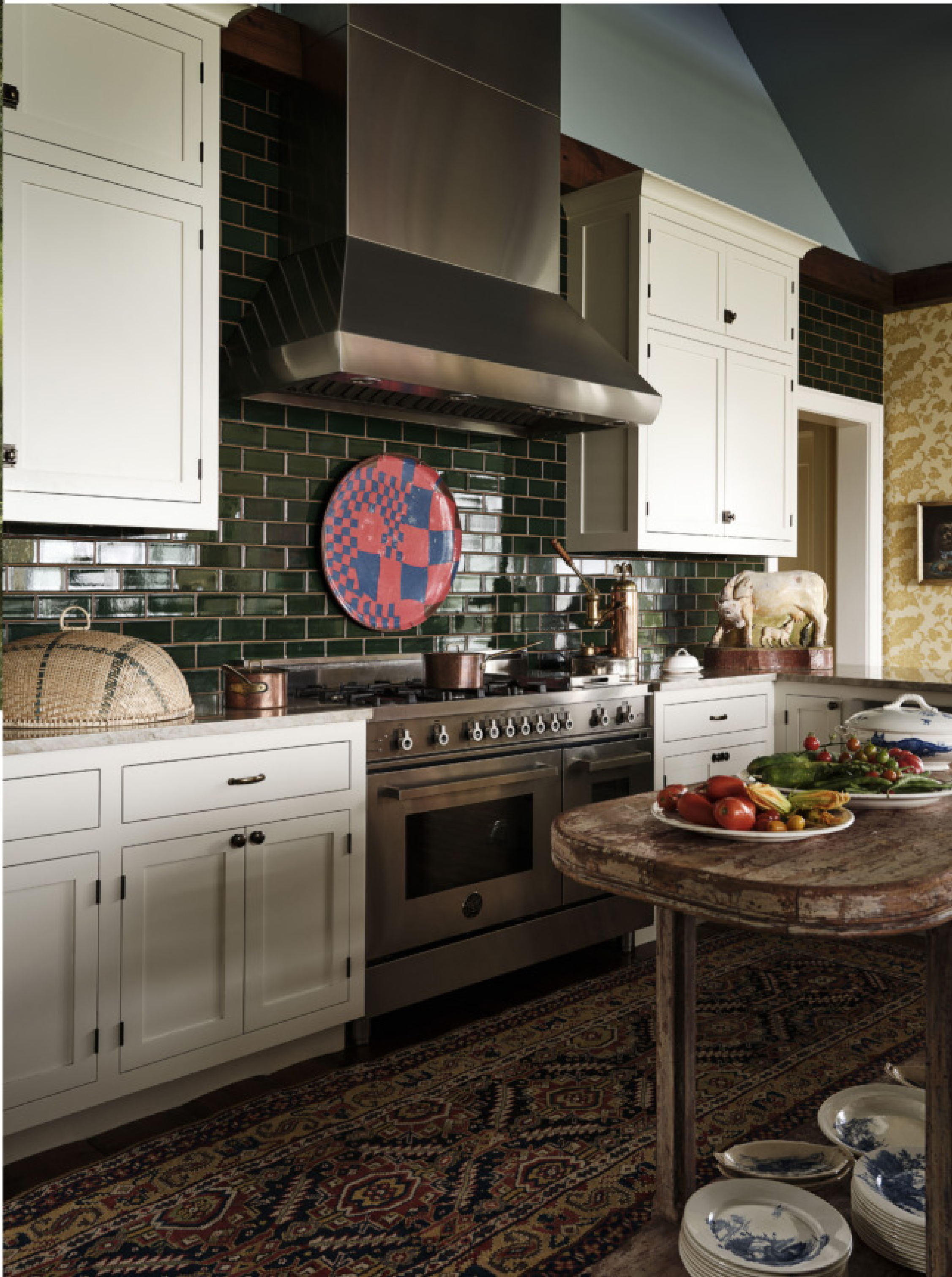
The house is located on an expansive property in Millerton, New York, owned by Tim's parents. They occupy an elegant

neo-Georgian manse. “But this house is very different,” he says with a laugh. “It was built in 1982 and was a haphazardly furnished, orange shag-rug-sporting, ranch-style house. I began using the place after college, and it has since undergone multiple transformations and transitions.” Adds his wife, “It was a real hodgepodge.”

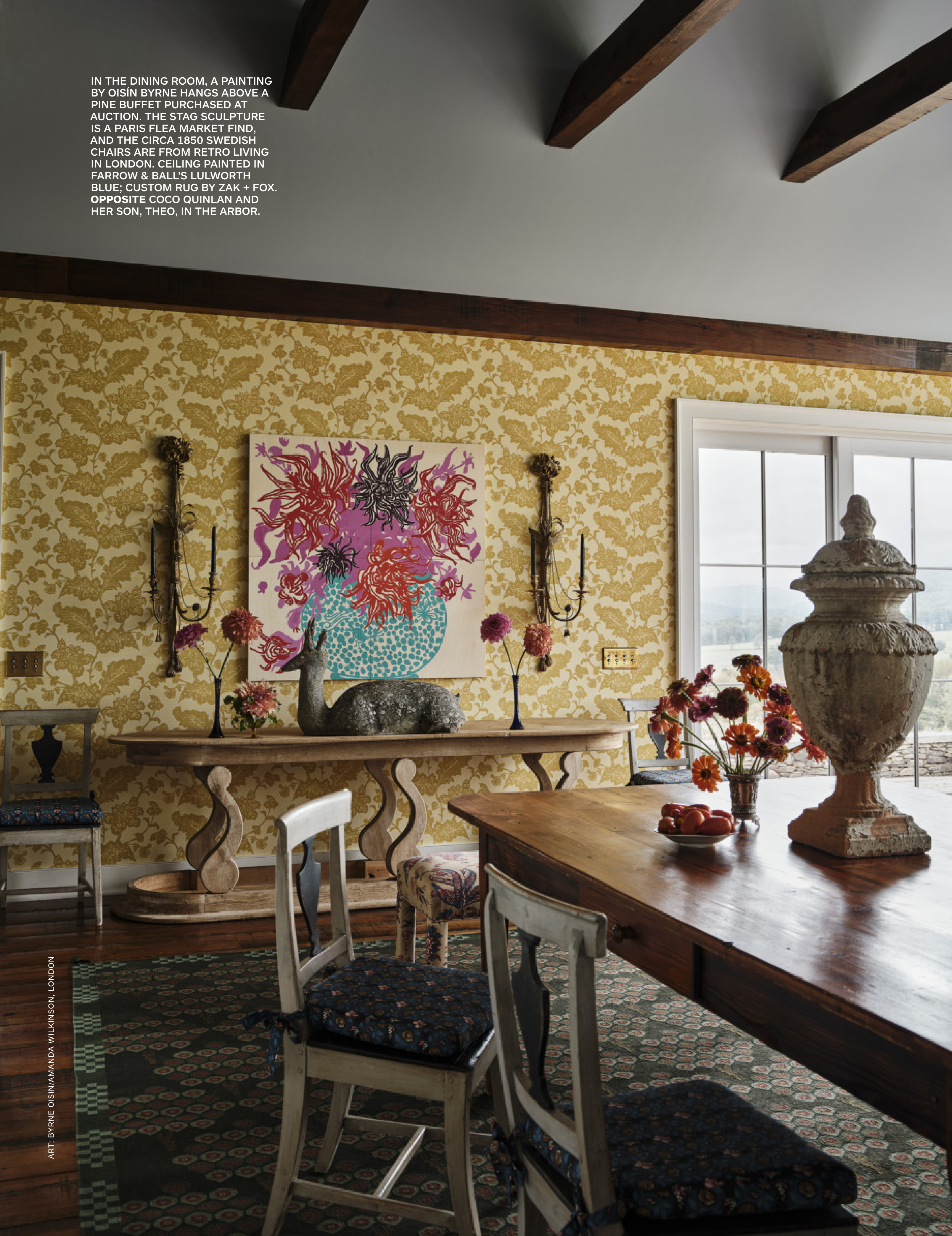
“THE OPEN FLOOR PLAN was the real challenge,” says ten Have. “The struggle was how to program the main room, which is so sprawling. I used a graphic wallpaper from Adelphi Paper Hangings to tie it together. Its density makes it almost a neutral.” The living room’s custom wool-and-raffia rug was the first item she selected. “It reminds me of an American jacquard coverlet,” she says, “and I wanted the interiors to have a bit of an American folk-art feel.” A Gustavian bench, a formal daybed, and a softly skirted custom sofa are gathered on the red rug under the sky-blue ceiling. The Swedish chairs in the dining area came from London, the custom rug is by Zak + Fox, and the pine buffet was found at auction. “My greatest joy is hunting,” she confesses.

“The original assignment was to just tackle two rooms,” says Coco. “It snowballed from there.” As the project progressed, the choices became only bolder. Scale jumps from diminutive to oversized, often in a single room. The mix of patterns in the bedrooms, with their distinctive headboards, are surprising yet never off-putting. The color palette is rich but slightly off—dusky, earthy, almost clashing in places. The library is cozy, but hardly sedate. The screened porch’s mint-green ceiling and trim hold the eye nearly as strongly as the stunning view.

“The original assignment was to just tackle two rooms,” says homeowner *Coco Quinlan*. “It snowballed from there.”



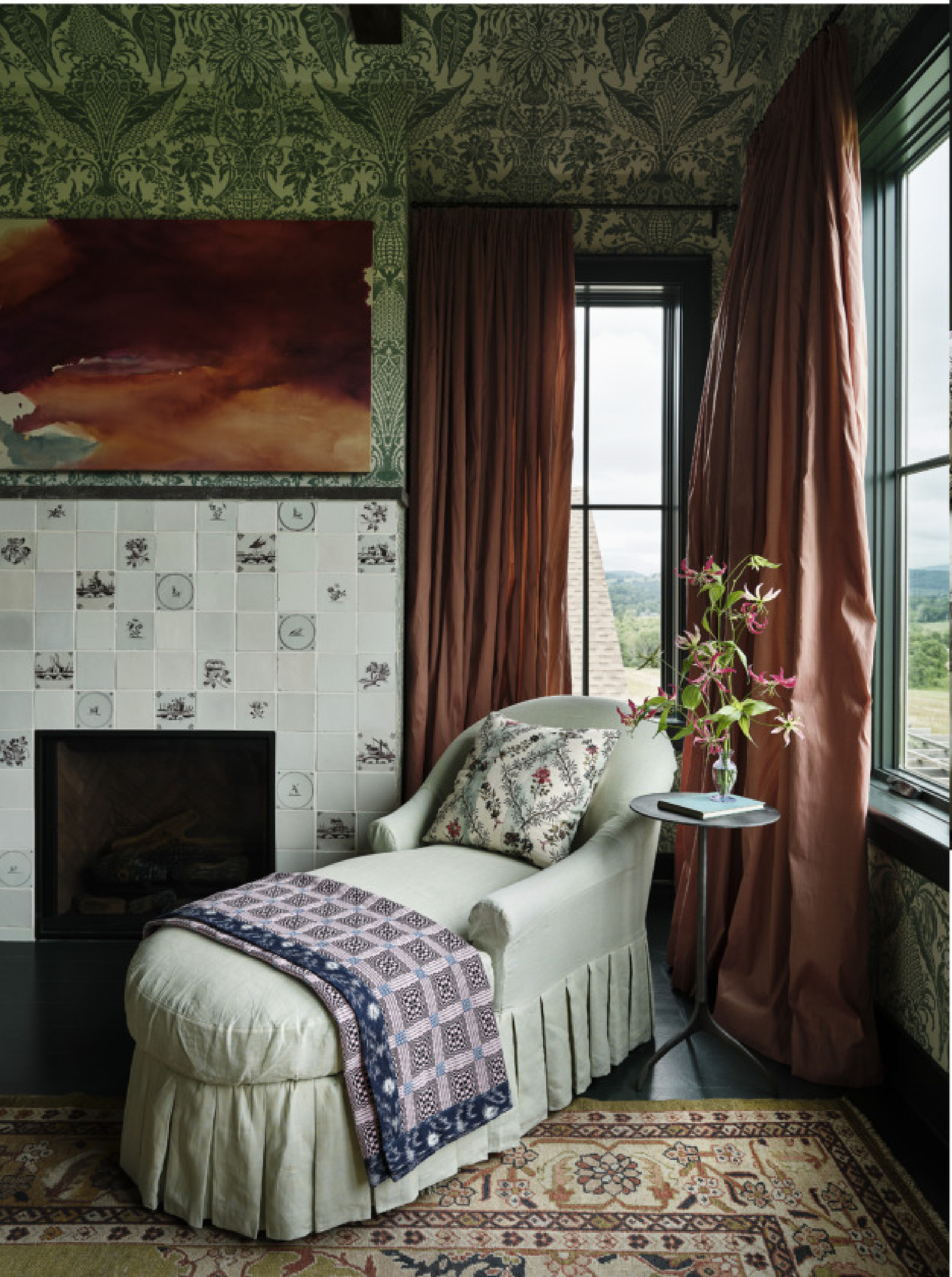
ABOVE A PAVILION BECKONS IN THE GARDEN. **RIGHT** AN EARLY-20TH-CENTURY FRENCH DRAPERS TABLE FROM JUDY FRANKEL ANTIQUES SERVES AS AN ISLAND IN THE KITCHEN. A PLATTER BY SHANE GABIER FROM KNEELAND CO. HANGS ON A TILE-CLAD WALL ABOVE THE BERTAZZONI RANGE.



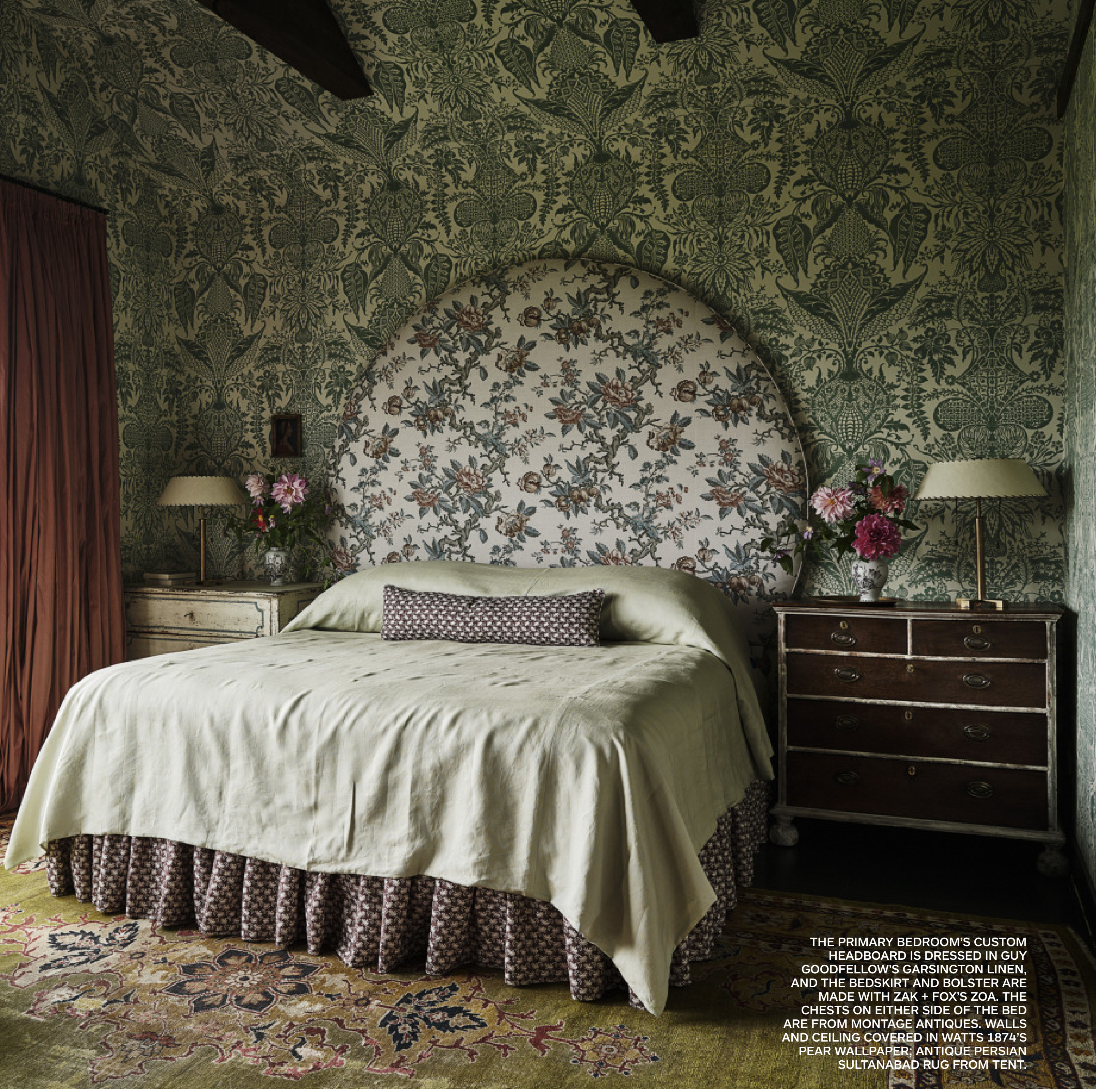
IN THE DINING ROOM, A PAINTING BY OISÍN BYRNE HANGS ABOVE A PINE BUFFET PURCHASED AT AUCTION. THE STAG SCULPTURE IS A PARIS FLEA MARKET FIND, AND THE CIRCA 1850 SWEDISH CHAIRS ARE FROM RETRO LIVING IN LONDON. CEILING PAINTED IN FARROW & BALL'S LULWORTH BLUE; CUSTOM RUG BY ZAK + FOX. **OPPOSITE** COCO QUINLAN AND HER SON, THEO, IN THE ARBOR.

ART: BYRNE OISIN/AMANDA WILKINSON, LONDON

"The house has a mix of items from Europe and across the US," says designer *Mieke ten Have.* "I also wanted it to reflect where it is in the world—in the very beautiful and bucolic Hudson Valley."



LEFT A PAINTING BY MARY NELSON SINCLAIR HANGS ABOVE A MANTELPIECE CLAD WITH 18TH-CENTURY DUTCH TILE. CHAISE LONGUE IN A FABRIC FROM GRAY LINES LINEN; CUSHION OF BRAQUENIÉ'S CANDIDE.

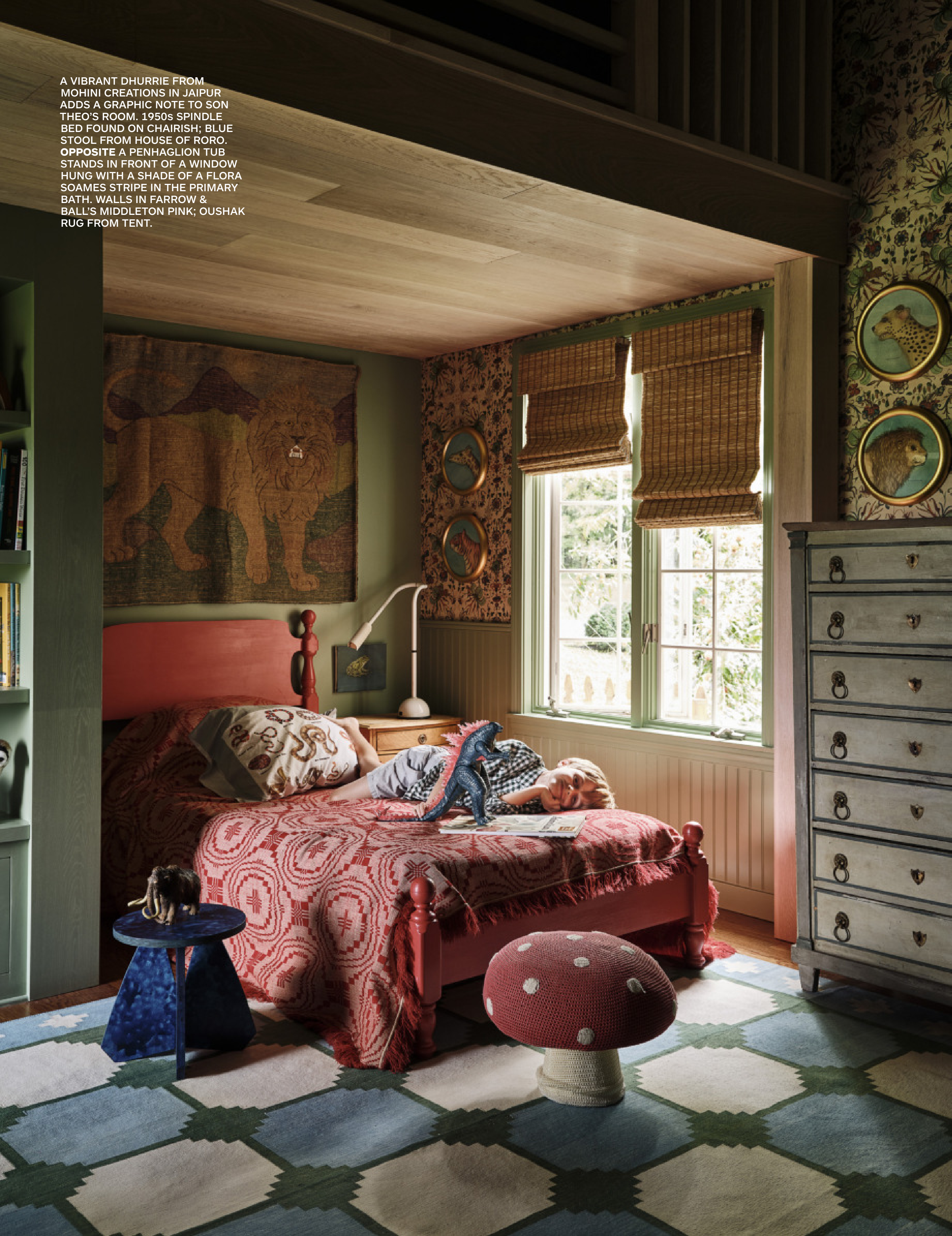


THE PRIMARY BEDROOM'S CUSTOM HEADBOARD IS DRESSED IN GUY GOODFELLOW'S GARSINGTON LINEN, AND THE BEDSKIRT AND BOLSTER ARE MADE WITH ZAK + FOX'S ZOA. THE CHESTS ON EITHER SIDE OF THE BED ARE FROM MONTAGE ANTIQUES. WALLS AND CEILING COVERED IN WATTS 1874'S PEAR WALLPAPER; ANTIQUE PERSIAN SULTANABAD RUG FROM TENT.

ART: MARY NELSON SINCLAIR/HIDELL BROOKS GALLERY

"EVERY FRIDAY WAS LIKE opening a present," Tim says of his weekend arrivals. "I never knew what room was going to be transformed. And there were a few cardiac arrests," he admits with a laugh. "The foyer was the biggest surprise." Ten Have had painted it, walls and ceiling, in a high-gloss, high-intensity caramel orange. But she softened the effect with a 17th-century English chest, pieces of delft, and framed pages from an 1844 book on birds of New York State. "The house has a mix of items from Europe and across the US," she says. "I also wanted it to reflect where it is in the world—in the very beautiful and bucolic Hudson Valley."

With this house, ten Have is poised to join the small and select group of editors who have successfully transitioned to becoming designers. "It was a joy working on this with Coco," she says. "And I definitely hope to have more design clients. I still love styling, but all that travel can be hard on my family. This project had the added bonus of being only five minutes from my house. This was my experiment next door." AD

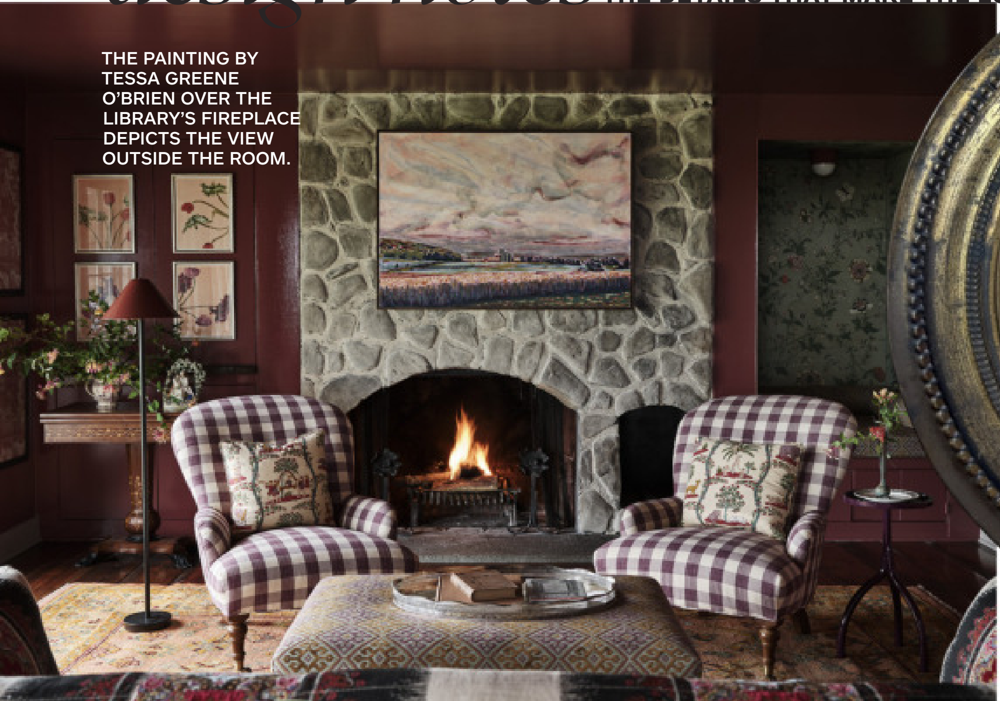


A VIBRANT DHURRIE FROM MOHINI CREATIONS IN JAIPUR ADDS A GRAPHIC NOTE TO SON THEO'S ROOM. 1950s SPINDLE BED FOUND ON CHAIRISH; BLUE STOOL FROM HOUSE OF RORO. **OPPOSITE** A PENHAGLION TUB STANDS IN FRONT OF A WINDOW HUNG WITH A SHADE OF A FLORA SOAMES STRIPE IN THE PRIMARY BATH. WALLS IN FARROW & BALL'S MIDDLETON PINK; OUSHAK RUG FROM TENT.

ART: PETER CUSACK. MARY MAGUIRE.

design notes

THE DETAILS THAT MAKE THE LOOK

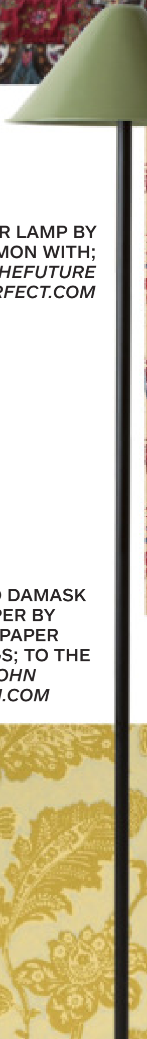


THE PAINTING BY TESSA GREENE O'BRIEN OVER THE LIBRARY'S FIREPLACE DEPICTS THE VIEW OUTSIDE THE ROOM.

1800s HUDSON RIVER SCHOOL STYLE LANDSCAPE PAINTING ON BRASS; $799. *CHAIRISH.COM*

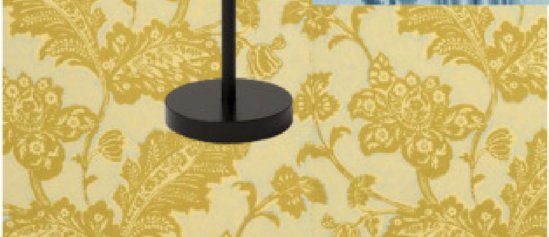
BLUEBELLE LAMP BY JEREMY ANDERSON; PRICE UPON REQUEST. *GALLERYFUMI.COM*

> "I wanted the interiors to have a bit of an American folk-art feel."
> —*Mieke ten Have*



EAVE FLOOR LAMP BY IN COMMON WITH; $1,500. *THEFUTURE PERFECT.COM*

APOLLINE BOTANICAL LINEN; TO THE TRADE. *SCHUMACHER.COM*



EVERARD DAMASK WALLPAPER BY ADELPHI PAPER HANGINGS; TO THE TRADE. *JOHN ROSSELLI.COM*

CANUT WALLPAPER; PRICE UPON REQUEST. *ANTOINETTE POISSON.COM*

FRENCH TAPISSERIE OTTOMAN CHAIR BY CABANA x ARJUMAND'S WORLD; $5,500. *CABANAMAGAZINE.COM*

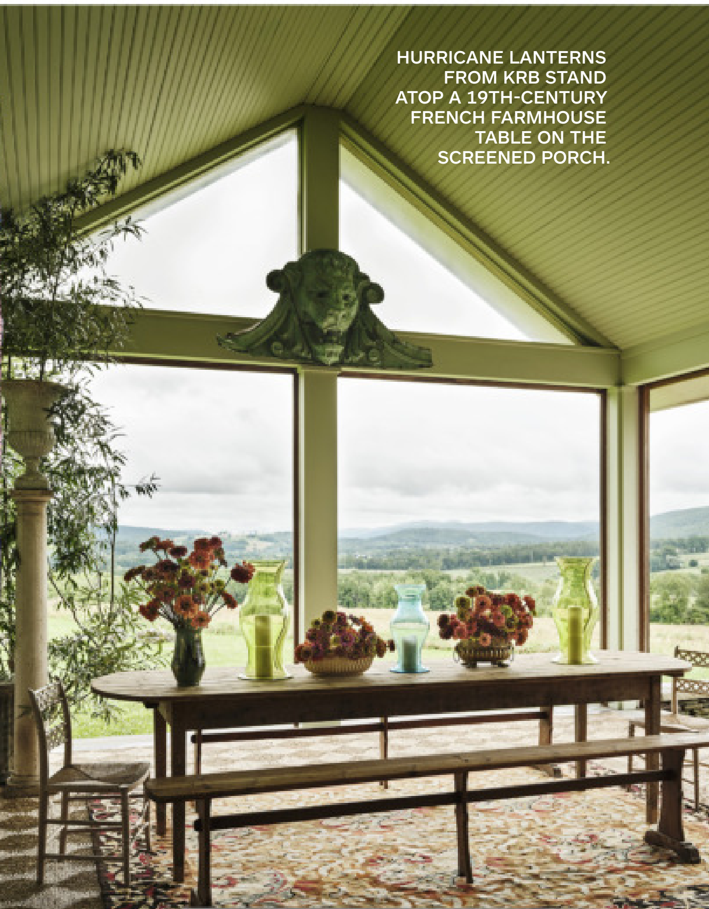
INTERIORS: FRANK FRANCES. ART: TESSA GREENE O'BRIEN. MARY NELSON SINCLAIR/HIDELL BROOKS GALLERY. ALL PRODUCTS COURTESY OF THE COMPANIES.

PRODUCED BY MADELINE O'MALLEY

“I knew *Mieke* had impeccable taste. I had become enamored with her style.” —*Coco Quinlan*

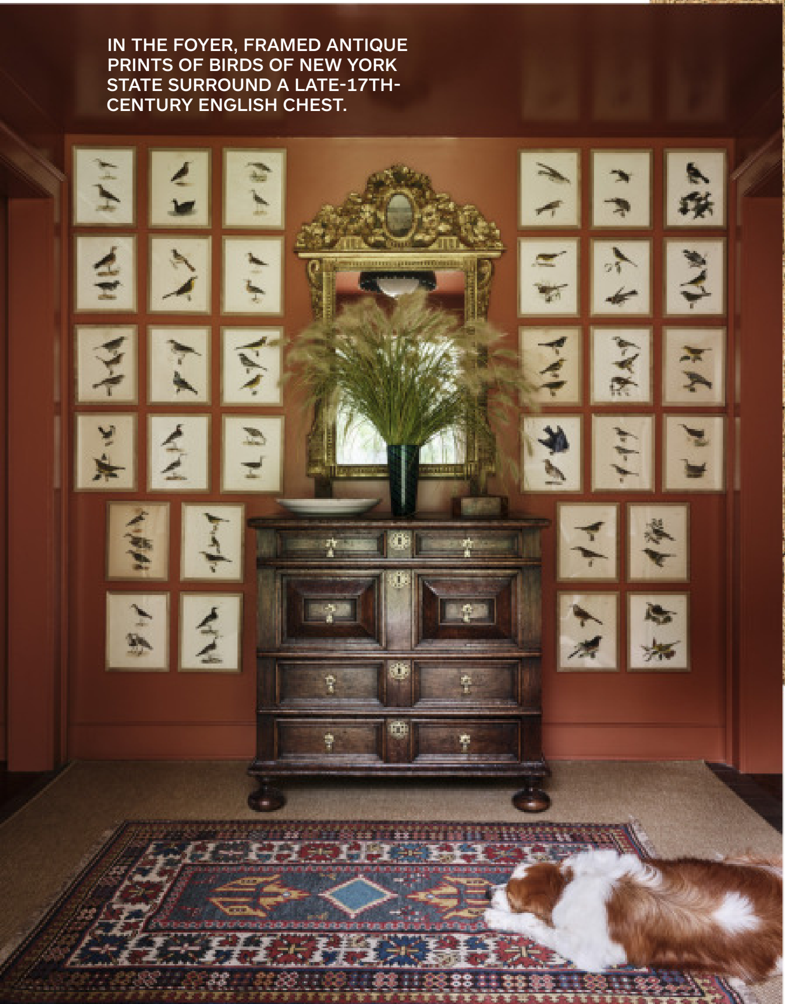
SUGAR INDIGO BLANKET; $450. *GREGORY PARKINSON.COM*

DELFT TILES WITH ROSES; PRICE UPON REQUEST. *REGTSDELFTTILES.COM*

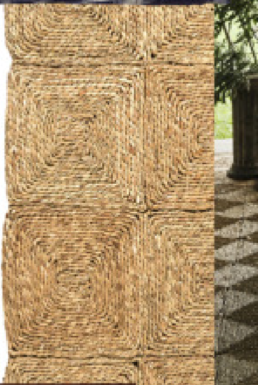


HURRICANE LANTERNS FROM KRB STAND ATOP A 19TH-CENTURY FRENCH FARMHOUSE TABLE ON THE SCREENED PORCH.

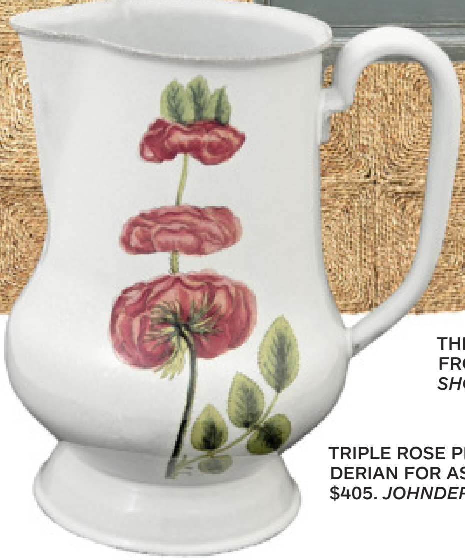
SMALL CHEST OF DRAWERS WITH ORNATE HANDLES; $2,252. *CHELSEATEXTILES.COM*



IN THE FOYER, FRAMED ANTIQUE PRINTS OF BIRDS OF NEW YORK STATE SURROUND A LATE-17TH-CENTURY ENGLISH CHEST.



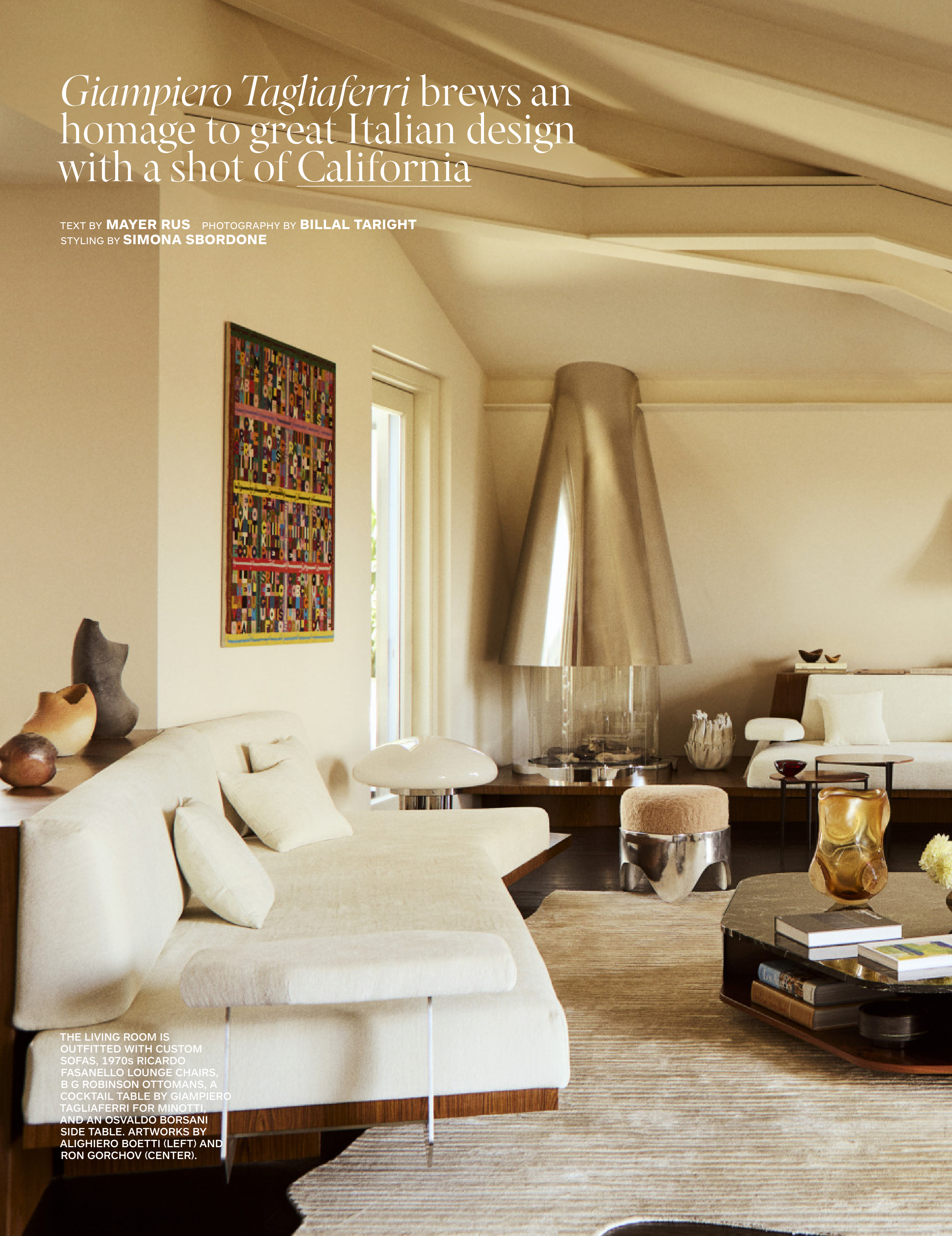
THE MONTEREY RUG; FROM $265. *SHOPRUSHHOUSE.COM*



TRIPLE ROSE PITCHER BY JOHN DERIAN FOR ASTIER DE VILLATTE; $405. *JOHNDERIAN.COM*

Giampiero Tagliaferri brews an homage to great Italian design with a shot of California

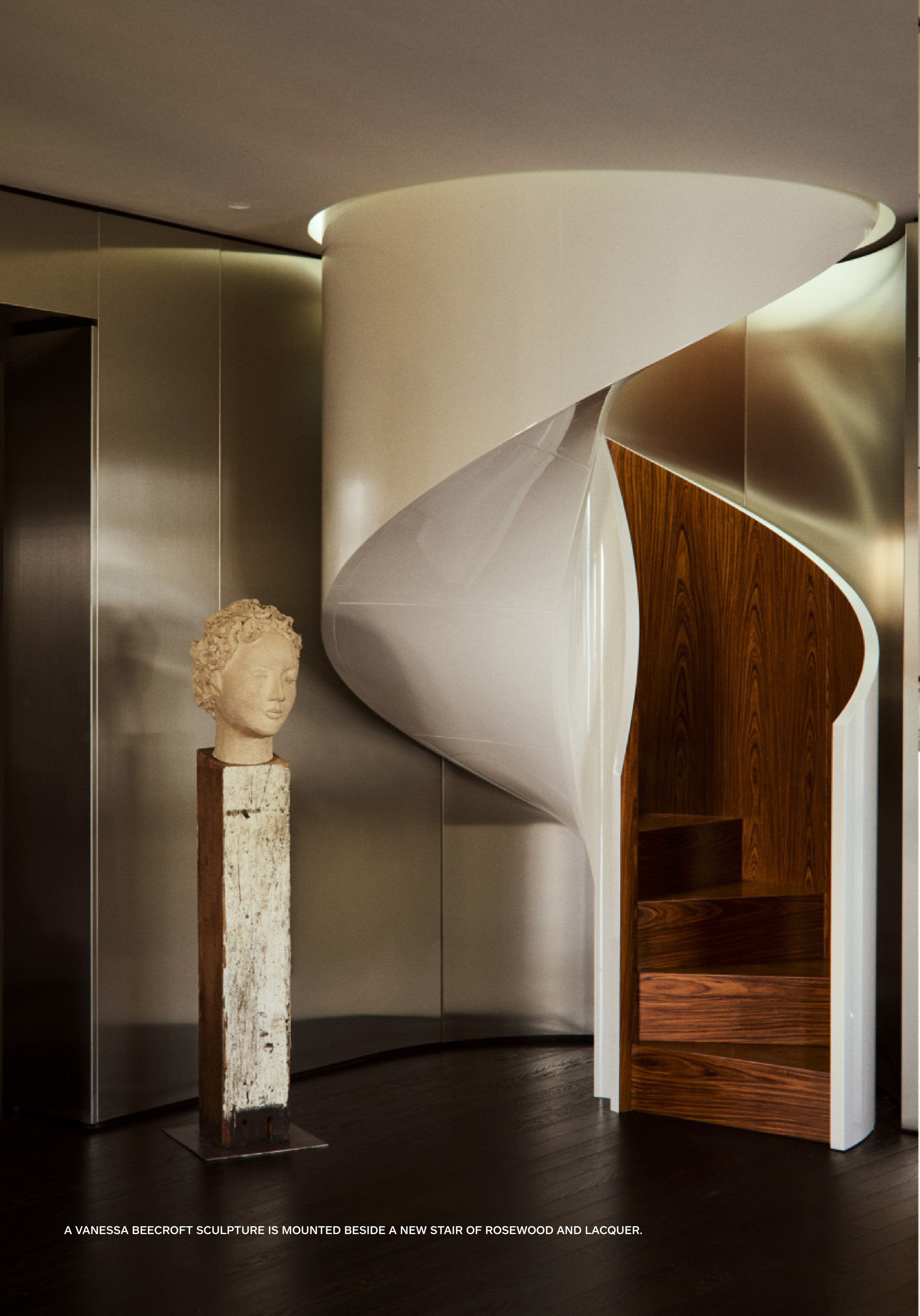
TEXT BY **MAYER RUS** PHOTOGRAPHY BY **BILLAL TARIGHT**
STYLING BY **SIMONA SBORDONE**



THE LIVING ROOM IS OUTFITTED WITH CUSTOM SOFAS, 1970s RICARDO FASANELLO LOUNGE CHAIRS, B G ROBINSON OTTOMANS, A COCKTAIL TABLE BY GIAMPIERO TAGLIAFERRI FOR MINOTTI, AND AN OSVALDO BORSANI SIDE TABLE. ARTWORKS BY ALIGHIERO BOETTI (LEFT) AND RON GORCHOV (CENTER).

MILANESE BLEND

ART: © 2025 ESTATE OF RON GORCHOV / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK.
ALIGHIERO BOETTI © 2024 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / SIAE, ROME.



A VANESSA BEECROFT SCULPTURE IS MOUNTED BESIDE A NEW STAIR OF ROSEWOOD AND LACQUER.

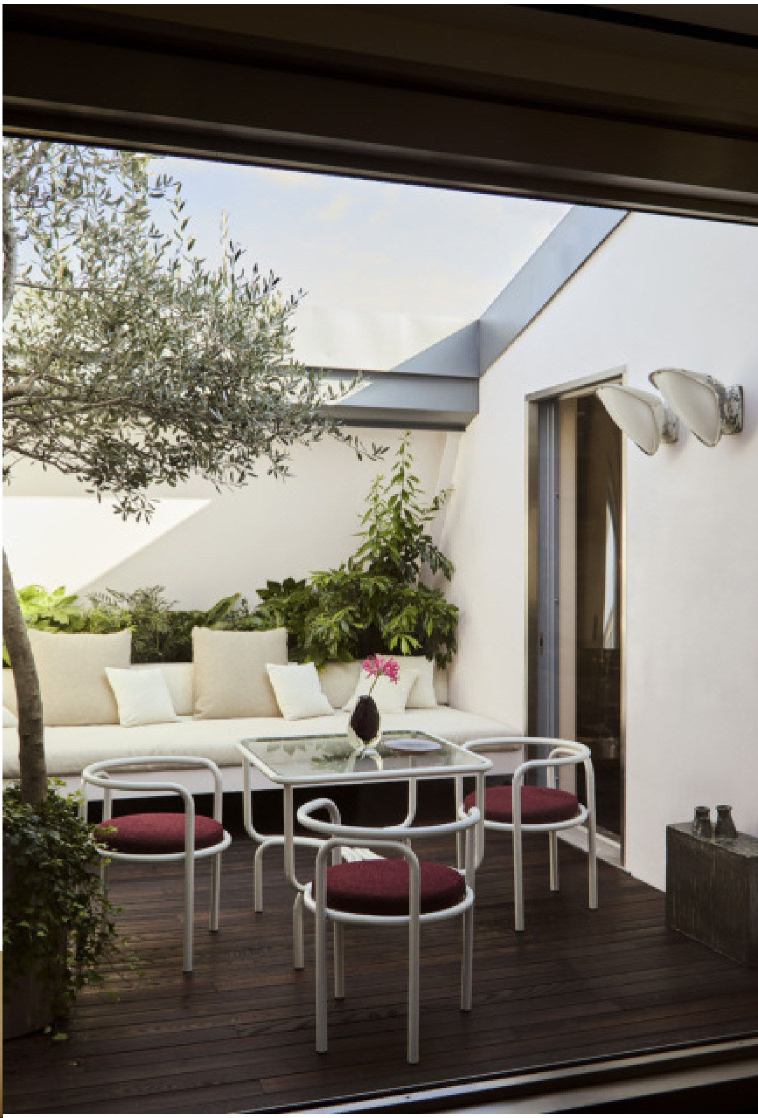
ART: VANESSA BEECROFT

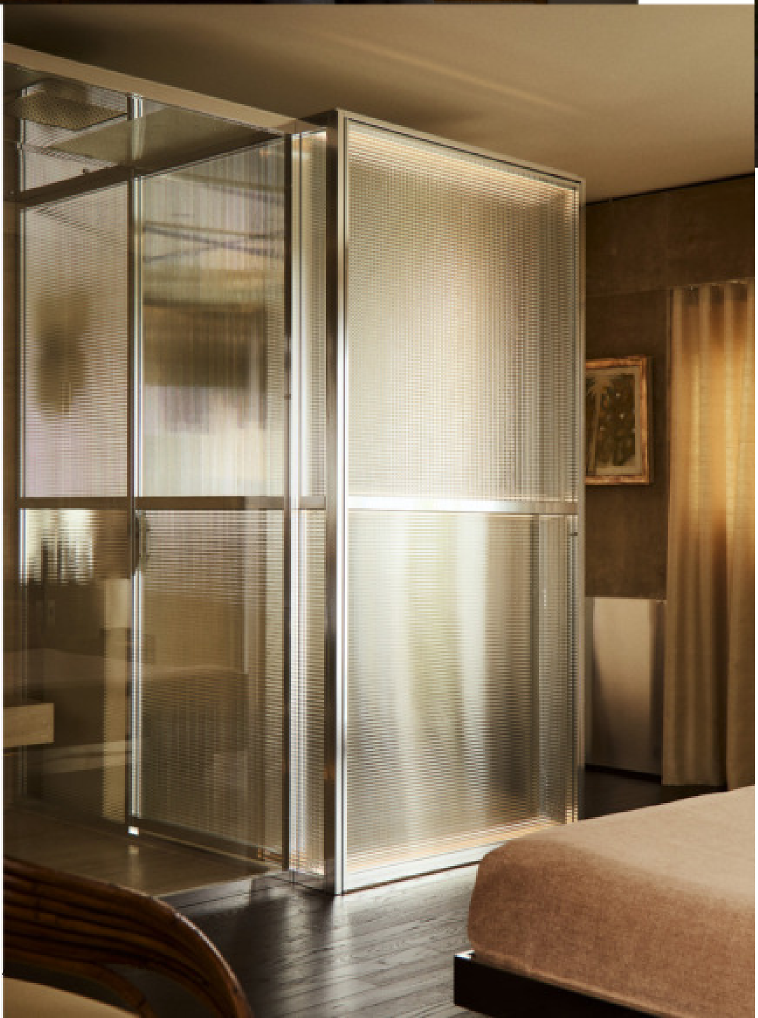
GIGI SABADIN CHAIRS PULL UP TO AN ANGELO MANGIAROTTI TABLE BENEATH A VINTAGE 1960s STILNOVO PENDANT LIGHT IN THE DINING AREA. **LEFT** CIRCULAR MOTIFS APPEAR IN THE KITCHEN'S LACQUERED CABINETRY AND STAINLESS-STEEL DOORS.

The Milanese pied-à-terre that *Giampiero Tagliaferri* designed for a young art collector offers a mini master class in Italian modern design.

The idiosyncratic duplex penthouse is chockablock with treasures by a pantheon of 20th-century design titans on the order of Mario Bellini, Osvaldo Borsani, Angelo Mangiarotti, Gae Aulenti, Gio Ponti, Afra and Tobia Scarpa, Joe Colombo, Tito Agnoli, and others. Works by laudable but lesser-known talents—Pia Guidetti Crippa, Giovanni Travasa, Gigi Sabadin—pepper the heady mix. All those melodious names sound like toothsome items on an Italian menu: "I'll have a plate of Mangiarotti with a glass of your best Gio Ponti." Delicious.

But there's much more to the apartment than a mere accumulation of objets de vertu. Tagliaferri has lovingly evoked the spirit of those avant-garde Italian interiors of the 1970s that quicken the hearts of design junkies and Instagram influencers—the felicitous marriage of past and present; the palpable frisson of sex appeal; the air of nonchalant chic. The distinctive vibe is buoyed by the juxtaposition of sleek and sensuous materials,

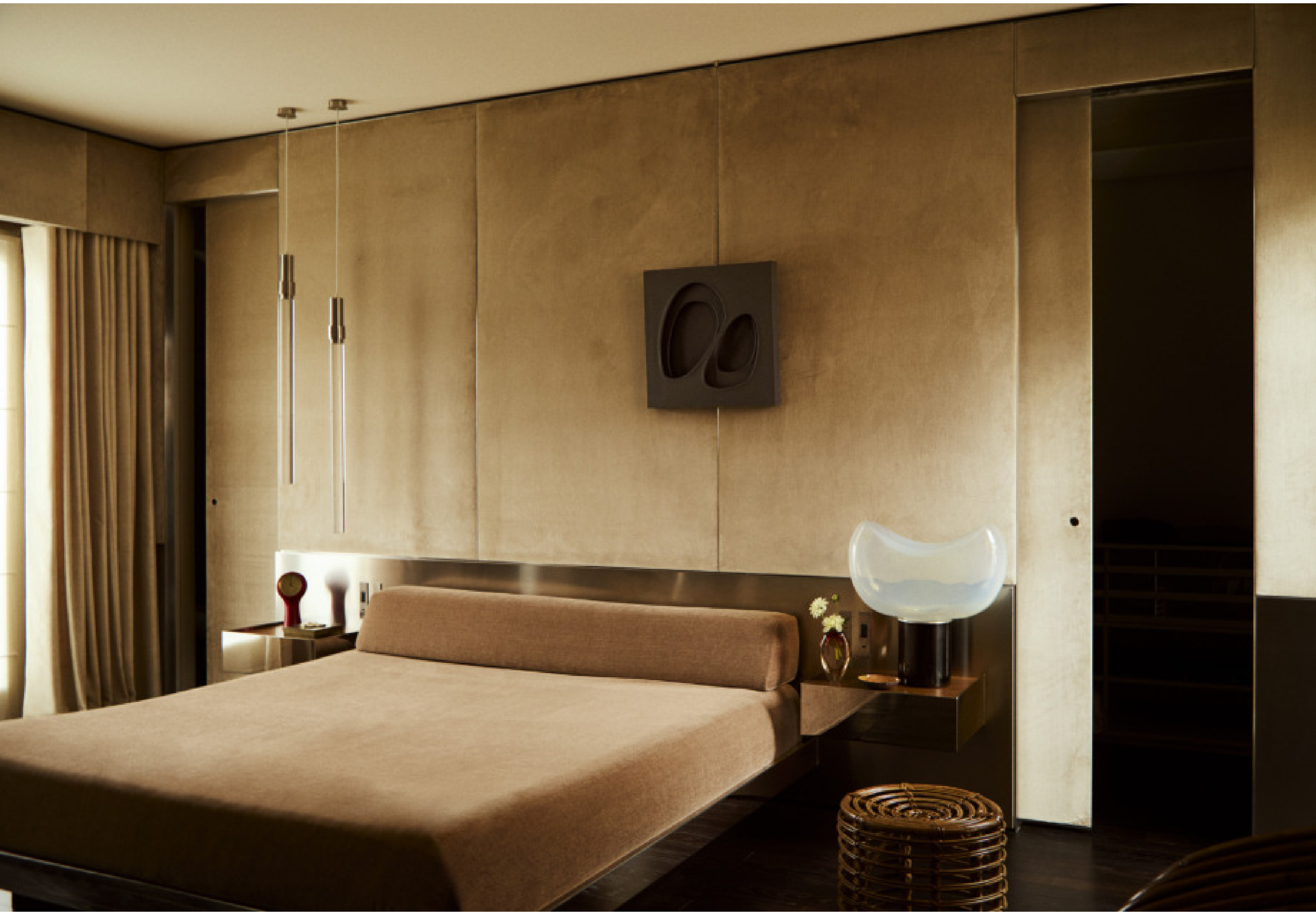




“This is not traditional Milanese decorating. It’s more of a laid-back, California approach.”

CLOCKWISE FROM UPPER LEFT
GIAMPIERO TAGLIAFERRI IN FRONT OF A FOLDING SCREEN OF ROSEWOOD, STAINLESS STEEL, AND FLUTED GLASS THAT CONCEALS A TELEVISION. A PATIO IS FURNISHED WITH A GAE AULENTI TABLE AND CHAIRS AND GIO PONTI SCONCES. VIEW OF THE PRIMARY BEDROOM’S SHOWER AND VANITY ENCLOSURE.

ART: PAOLO SCHEGGI



ABOVE THE BEDROOM HAS ANGELO MANGIAROTTI PENDANT LIGHTS, A ROBERTO PAMIO TABLE LAMP, AND A TITO AGNOLI WICKER STOOL. PAINTING BY PAOLO SCHEGGI.

epitomized by the voluptuous new staircase of lacquer and rosewood, and the pairing of upholstered velvet walls with a brushed stainless-steel dado in the primary bedroom. "It feels like the ultimate bachelor pad, even though the client's fiancée had a hand in the process," Tagliaferri says of the design scheme. "We started with function, how they actually use the space. It's fitted out like a big hotel suite, a comfortable, easy place where they can host friends or just hang out."

THE DESIGNER OPENED UP the floor plan to create a more gracious spatial flow between the public entertaining areas and the private bedroom zone. He also retained the existing beam configuration, celebrating the irregularity of the composition rather than attempting to conceal it. Tagliaferri designed custom built-in sofas that float in the living room, providing a variety of spots for conversation, listening to music (on a stereo system by Mario Bellini, of course), and watching television. A sculptural glass fireplace with a chrome hood anchors a corner of the capacious space. "This is not traditional Milanese decorating. It's more of a laid-back, California approach," explains Tagliaferri, who, like the Italian homeowner, is based in Los Angeles but keeps one foot planted in Milan. "Merging influences from these two cities is part of my design lexicon," he adds.

At the request of his client, Tagliaferri designed a peekaboo shower within the primary bedroom as a further nod to the hotel lifestyle. Made of clear and fluted glass, the meticulously engineered enclosure for the shower and vanity pays homage to the Cronotopo sculptures of the late radical Italian artist, designer, and architect Nanda Vigo, whose pioneering experiments with light and space well deserve broader exposure. Opposite the structure, tubular acrylic pendant lights by Angelo Mangiarotti and a custom bed of brushed stainless steel and chrome underscore the 1970s vibe.

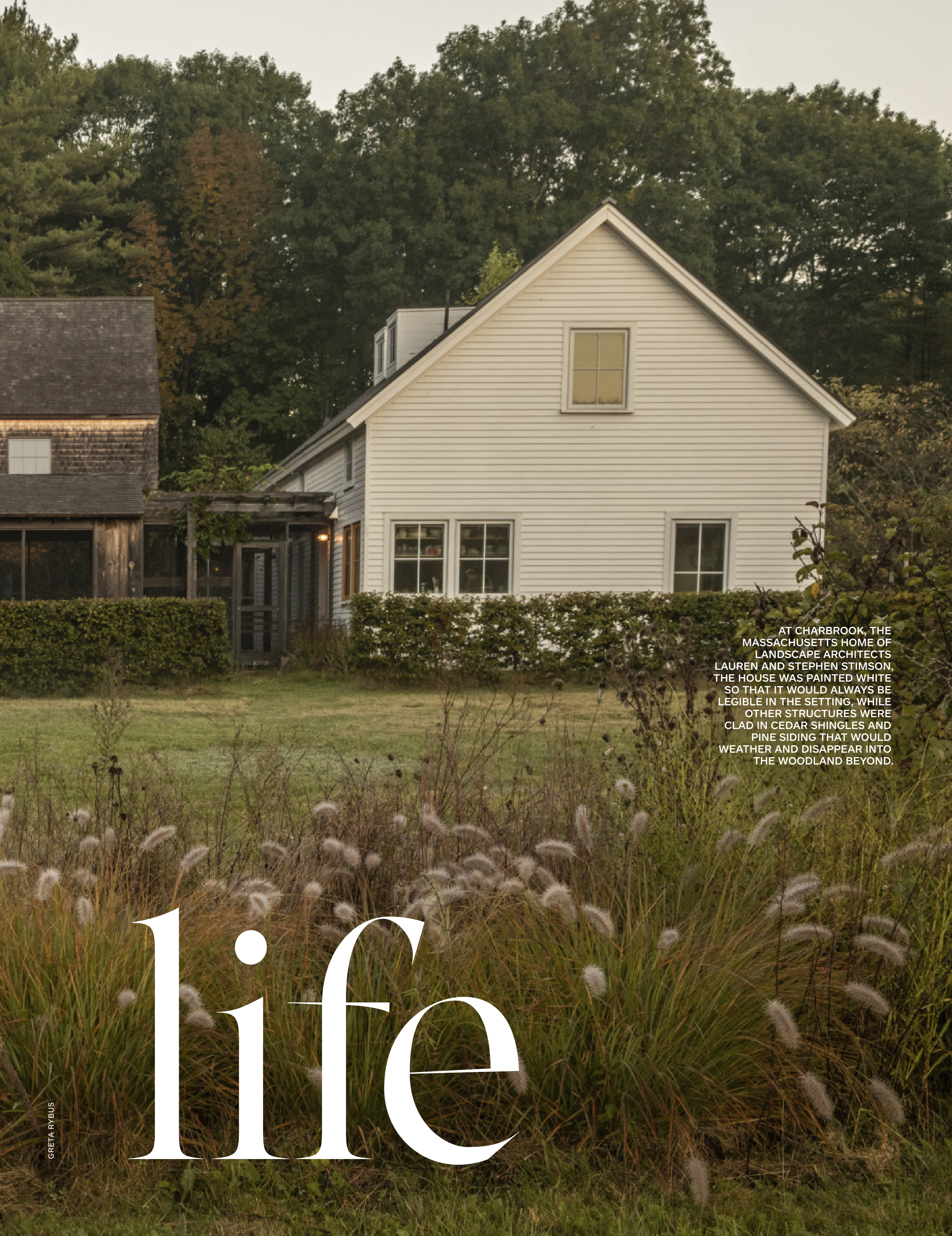
"The apartment is not huge, but every corner, detail, and material was highly considered. They all work together to set the right mood," Tagliaferri says. "Not such a bad way to put your feet down in Milano, is it?" AD

wild

For landscape architects *Lauren* and *Stephen Stimson*, it's all about listening to the land

TEXT BY **SARA JAMES MNOOKIN**

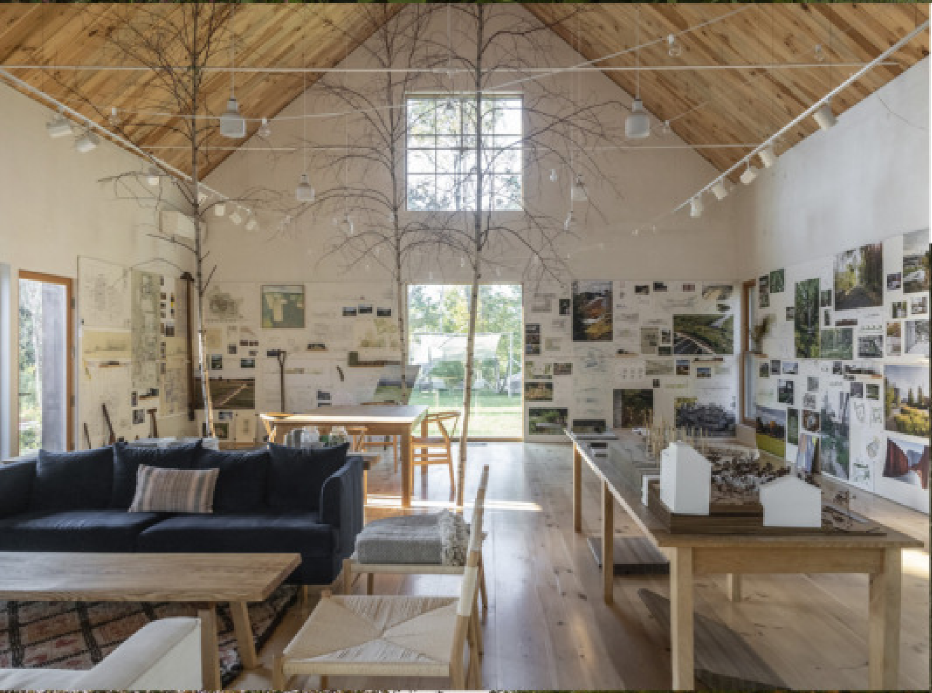
life



AT CHARBROOK, THE MASSACHUSETTS HOME OF LANDSCAPE ARCHITECTS LAUREN AND STEPHEN STIMSON, THE HOUSE WAS PAINTED WHITE SO THAT IT WOULD ALWAYS BE LEGIBLE IN THE SETTING, WHILE OTHER STRUCTURES WERE CLAD IN CEDAR SHINGLES AND PINE SIDING THAT WOULD WEATHER AND DISAPPEAR INTO THE WOODLAND BEYOND.

GRETA RYBUS

CLOCKWISE FROM ABOVE LEFT LAUREN STIMSON AND HER SON IN THE RASPBERRY PATCH. AMERICAN MILKING DEVONS GRAZE IN THE LOWER PASTURE. LAUREN AND STEPHEN STIMSON WITH THEIR TWO CHILDREN. THE DRIVEWAY FEATURES A DIVERSELY PLANTED HEDGEROW ALONG ONE SIDE IN CONTRAST WITH AN ORDERLY ROW OF RED MAPLE ON THE OTHER. THE GRANGE HALL.



a unifying spirit flows through Charbrook, the rural Massachusetts homestead, workspace, and design lab of Lauren and Stephen Stimson, married partners behind landscape architecture firm Stimson. Gently rolling acreage unfolds like a necessary conversation—a little messy at times but deeply satisfying. Where sharp lines impose order, nature blooms to blur them, and rangy garden beds encroach on clean modern structures. Even the name evokes balance, a flame's "char" meeting the cold, clear rush of a "brook."

"This tension between wild and groomed is a sweet spot," says Stephen, who traces his sensibilities to mentors like Dan Kiley and Michael Van Valkenburgh. "Modernists with a capital *M*," Lauren interjects, noting she came up under "ecologists and environmentalists saying, 'We don't need a row of trees. We need a giant stormwater basin to filter that dirty water and save the Earth.' "

The couple's philosophical debates extend up the meandering drive to their home, a playful riff on the classic white clapboard New England farmhouse with dormers deliberately askew (conceived with the help of Dewing Schmid Kearns Architects + Planners and Estes/Twombly Architects). Stephen planted one of those controversial tree rows—a crisp border of Autumn Blaze maples. Along the other side of the approach, Lauren conceived a rambling hedgerow thicket and conduit for wildlife anchored with birch cultivars and native wildflowers. "It teems with life," she says, pointing to a fox den and the spot where a mother porcupine once nursed a porcupette.

While Stimson operates as a collaborative, with three fellow principals sharing leadership with Lauren and Stephen and a trusted team of 40 clustering on about 120 projects a year, its ethos flows directly from the couple and their divergent approaches. Good design, like a good marriage, requires compromise—and time. Commissioned gardens tend to unfold over years with extensive illustrations and planning. (This collaborative approach has attracted AD100 firms like Ashe Leandro, Clements Design, Olson Kundig, and RP Miller.)

At their own home, the Stimsons improvise, their limited resources fueling creativity. ("We have similar tastes to our clients," Lauren says with a wry smile, "just not the same budgets.") When the couple acquired the property, they focused on sensitively reclaiming the land from overgrowth and invasive species, but drew no master plan, preferring to let things evolve organically. Since then, they've added a grange hall and a studio (designed by OPAL architects) that accommodates on-site colleagues. The rest of the firm works remotely or out of a loft office in Cambridge.

> Good design, like a good marriage, requires compromise—and time.

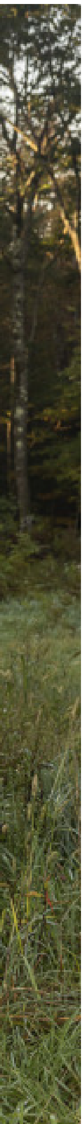
CHARBROOK MARKS A HOMECOMING for Stephen, whose family once stewarded some of this land and also owned a sprawling dairy farm down the road, with roots stretching back 12 generations. (Stimson now operates its own nursery on 12 acres of the old tract, while nephews manage the rest.)

Lauren grew up roaming the woods just two towns over. Her parents, who met when her father served in the Peace Corps in the Philippines, prompting her mother to immigrate to the United States, now live across the street from Charbrook.

Stephen launched the first iteration of the firm on Cape Cod in 1992. Now, more than 30 years on, its portfolio rolls wide and deep, linking extraordinary New England and Northeast private homes with innovative public projects. Such ambitious endeavors range from Phil Hardberger Park in San Antonio, Texas, where they restored an endangered oak savanna and brush forest ecosystem on a mile-wide swath of former cattle ranch, to crafting a new comprehensive accessibility plan for Haystack Mountain School of Crafts in Maine and rebuilding a natural riverbed after a centuries-old dam and reservoir recently failed in Cleveland's Doan Brook watershed. The firm has also overseen myriad projects on the campuses of Harvard, Brown, Northeastern, MIT, Boston College, and the University of Massachusetts Amherst (Lauren and Stephen's alma mater, where they recently helped establish a scholarship fund for BIPOC landscape architecture candidates in an effort to invite deeper diversity into the field).

"A lot of our work involves rewilding," Lauren says. And more and more, the Stimsons see this as their mission, innovating land management practices to heal disturbed ground and create new ways of interacting with public and private green spaces. Such work has garnered a stream of accolades. The American Society of Landscape Architects named Stimson firm of the year in 2021, and Lauren was one of only two 2024 Fellows in Landscape Architecture at the American Academy in Rome.

For the Rome Prize, the family rehomed livestock and decamped to Italy for six months. Stephen consulted on projects over Zoom but Lauren leaned into the sabbatical, studying, painting exuberant landscapes, and pondering the future. Charbrook, too, enjoyed a long rest. Fields grew tall. Rabbits took up residence in unruly garden beds. Using the time, the couple reflected on their mission. One clear goal emerged: to make better use of the farm to stage ideas, test design strategies, educate collaborators, and build community. "I hope people see by coming here that you can still have beauty and elegance while reusing materials and allowing for some wildness," Lauren says. For now, the couple still negotiates next steps, resisting the urge to mow, waiting to see what happens and let the land tell them what it wants.

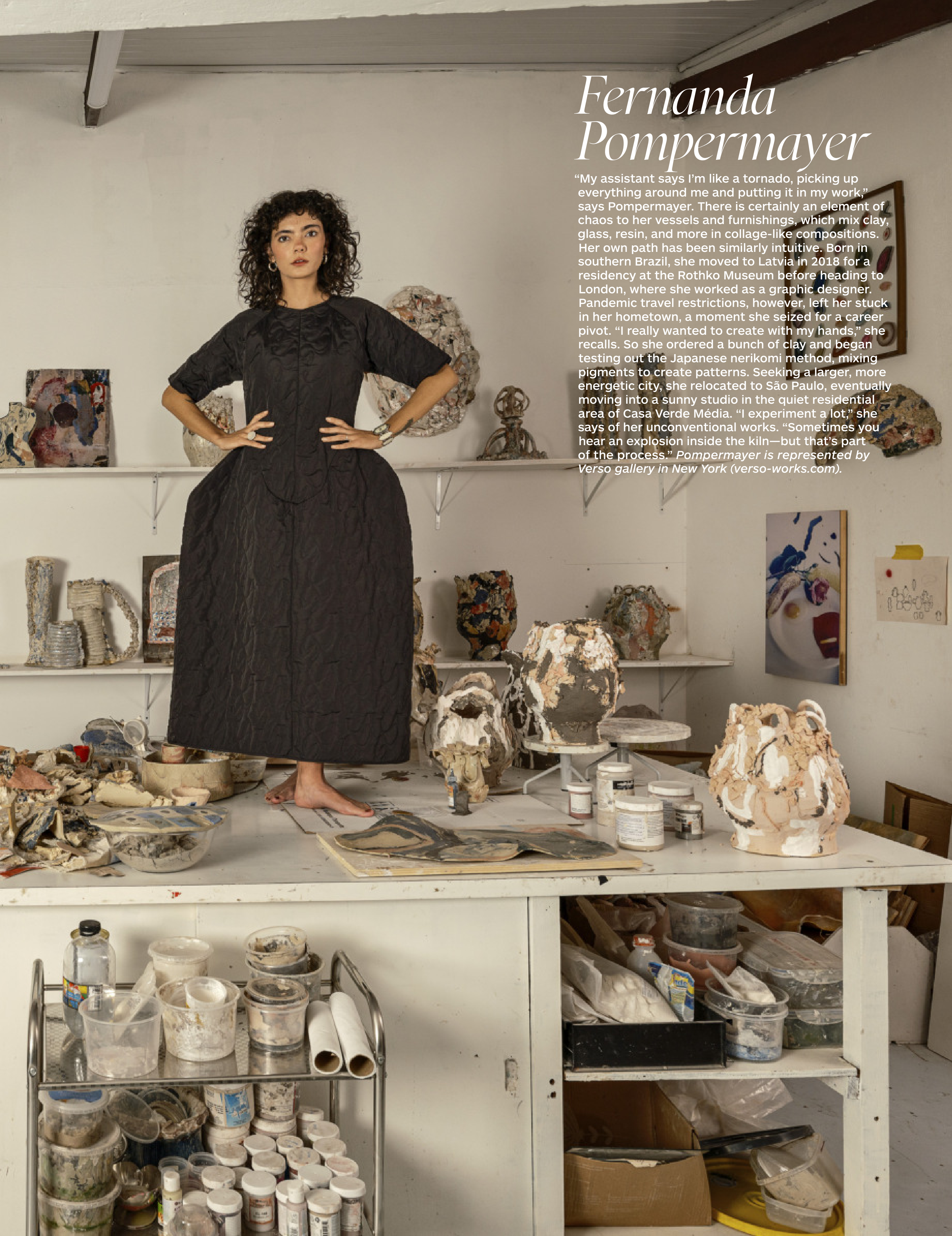


GRETA RYBUS; TOP RIGHT: NGOC DOAN.

MADE IN SÃO PAULO

In the birthplace of Brazilian modernism, a new generation of artists and makers is writing the next chapter of great design

TEXT BY **HANNAH MARTIN**
PHOTOGRAPHY BY **FRAN PARENTE**

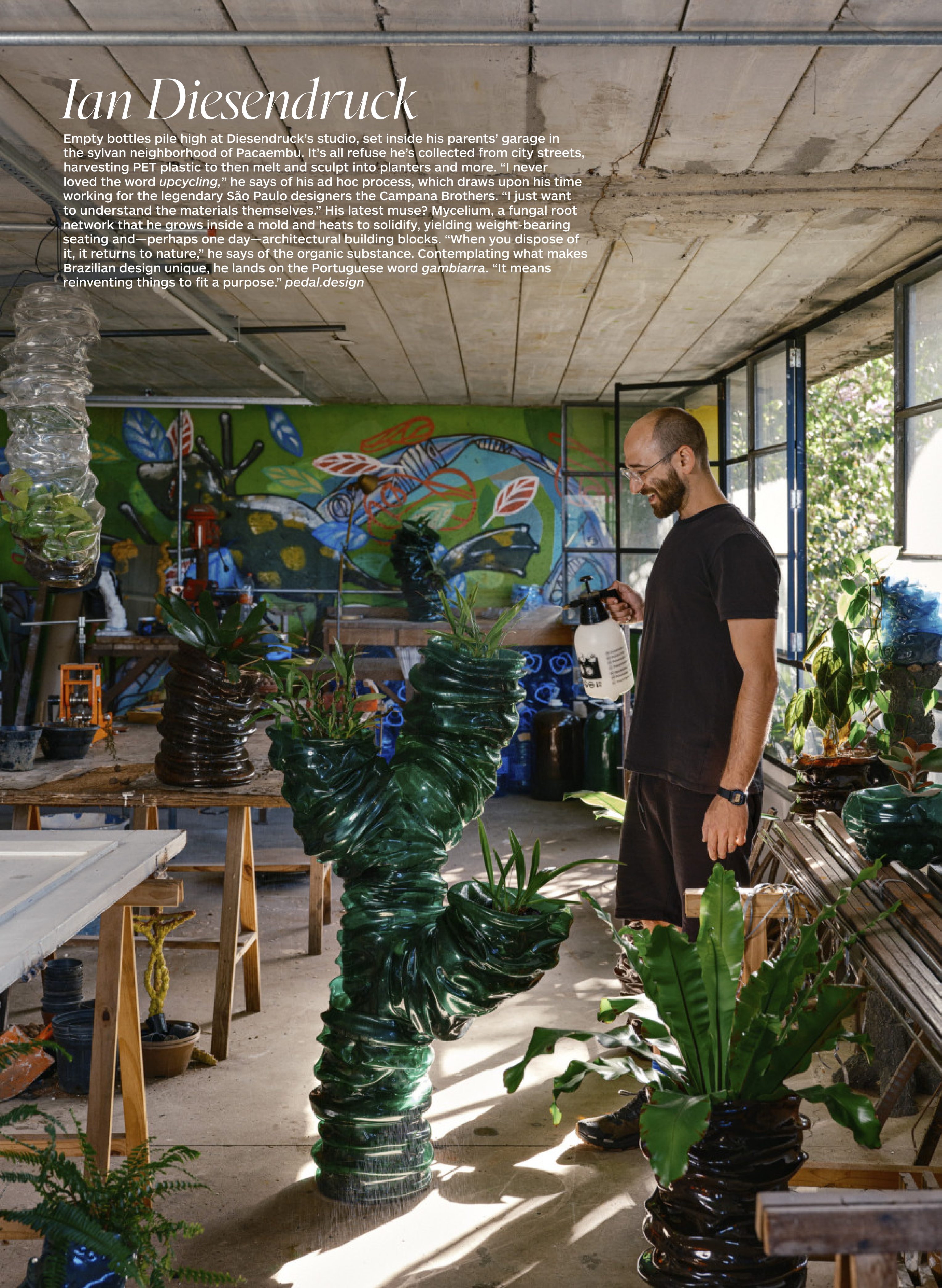


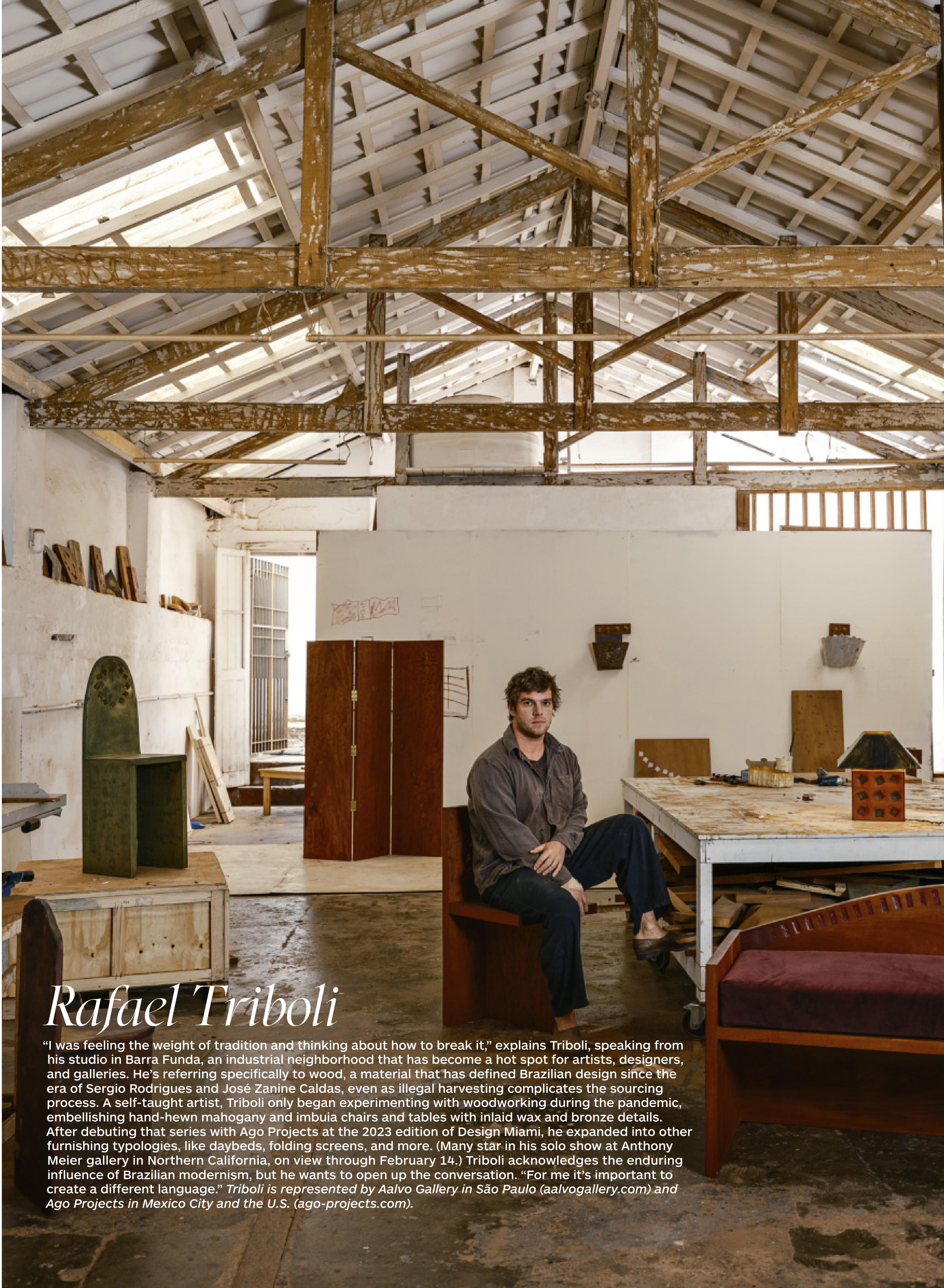
Fernanda Pompermayer

“My assistant says I’m like a tornado, picking up everything around me and putting it in my work,” says Pompermayer. There is certainly an element of chaos to her vessels and furnishings, which mix clay, glass, resin, and more in collage-like compositions. Her own path has been similarly intuitive. Born in southern Brazil, she moved to Latvia in 2018 for a residency at the Rothko Museum before heading to London, where she worked as a graphic designer. Pandemic travel restrictions, however, left her stuck in her hometown, a moment she seized for a career pivot. “I really wanted to create with my hands,” she recalls. So she ordered a bunch of clay and began testing out the Japanese nerikomi method, mixing pigments to create patterns. Seeking a larger, more energetic city, she relocated to São Paulo, eventually moving into a sunny studio in the quiet residential area of Casa Verde Média. “I experiment a lot,” she says of her unconventional works. “Sometimes you hear an explosion inside the kiln—but that’s part of the process.” *Pompermayer is represented by Verso gallery in New York (verso-works.com).*

Ian Diesendruck

Empty bottles pile high at Diesendruck's studio, set inside his parents' garage in the sylvan neighborhood of Pacaembu. It's all refuse he's collected from city streets, harvesting PET plastic to then melt and sculpt into planters and more. "I never loved the word *upcycling,*" he says of his ad hoc process, which draws upon his time working for the legendary São Paulo designers the Campana Brothers. "I just want to understand the materials themselves." His latest muse? Mycelium, a fungal root network that he grows inside a mold and heats to solidify, yielding weight-bearing seating and—perhaps one day—architectural building blocks. "When you dispose of it, it returns to nature," he says of the organic substance. Contemplating what makes Brazilian design unique, he lands on the Portuguese word *gambiarra*. "It means reinventing things to fit a purpose." *pedal.design*



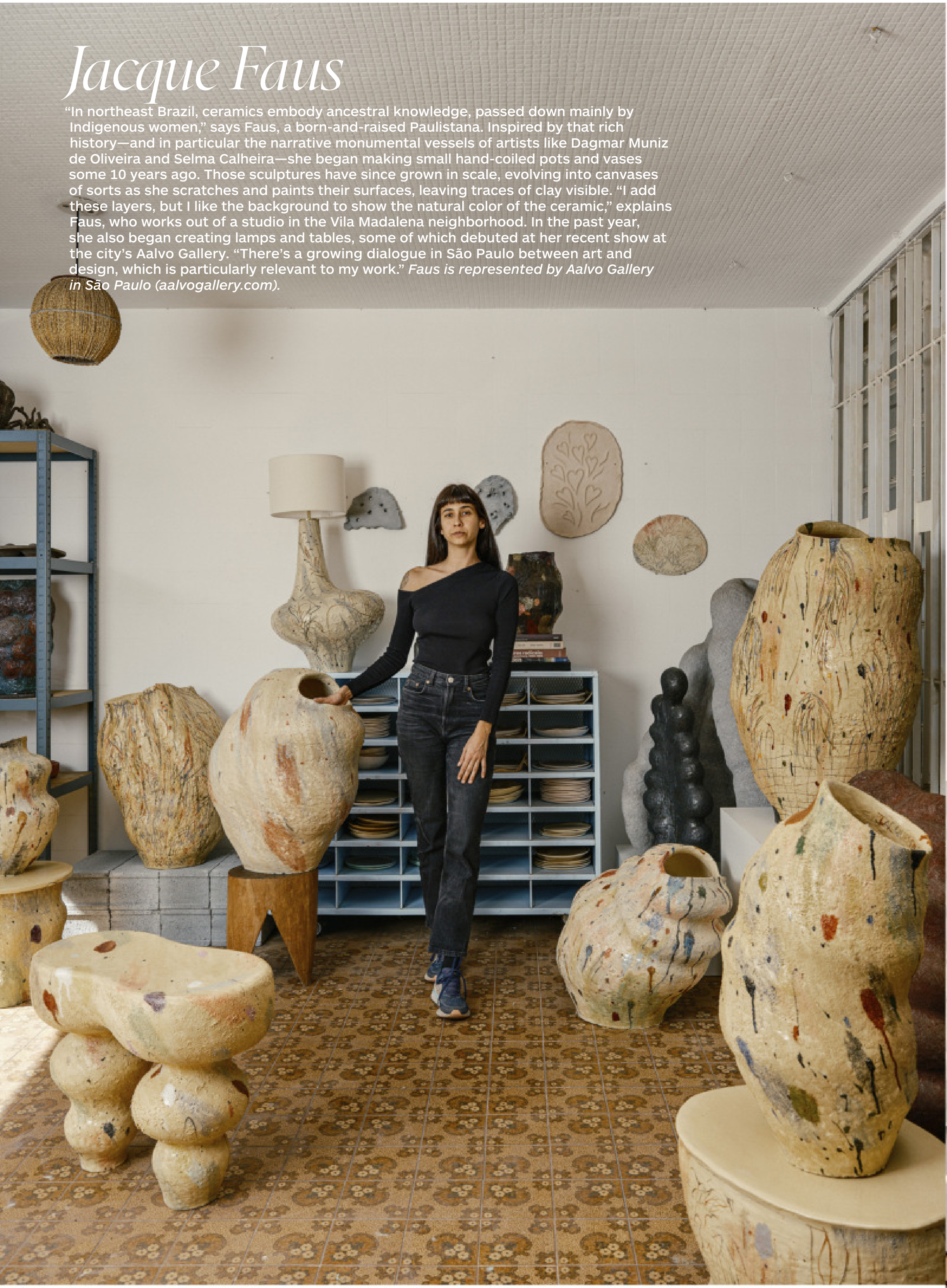


Rafael Triboli

"I was feeling the weight of tradition and thinking about how to break it," explains Triboli, speaking from his studio in Barra Funda, an industrial neighborhood that has become a hot spot for artists, designers, and galleries. He's referring specifically to wood, a material that has defined Brazilian design since the era of Sergio Rodrigues and José Zanine Caldas, even as illegal harvesting complicates the sourcing process. A self-taught artist, Triboli only began experimenting with woodworking during the pandemic, embellishing hand-hewn mahogany and imbuia chairs and tables with inlaid wax and bronze details. After debuting that series with Ago Projects at the 2023 edition of Design Miami, he expanded into other furnishing typologies, like daybeds, folding screens, and more. (Many star in his solo show at Anthony Meier gallery in Northern California, on view through February 14.) Triboli acknowledges the enduring influence of Brazilian modernism, but he wants to open up the conversation. "For me it's important to create a different language." *Triboli is represented by Aalvo Gallery in São Paulo (aalvogallery.com) and Ago Projects in Mexico City and the U.S. (ago-projects.com).*

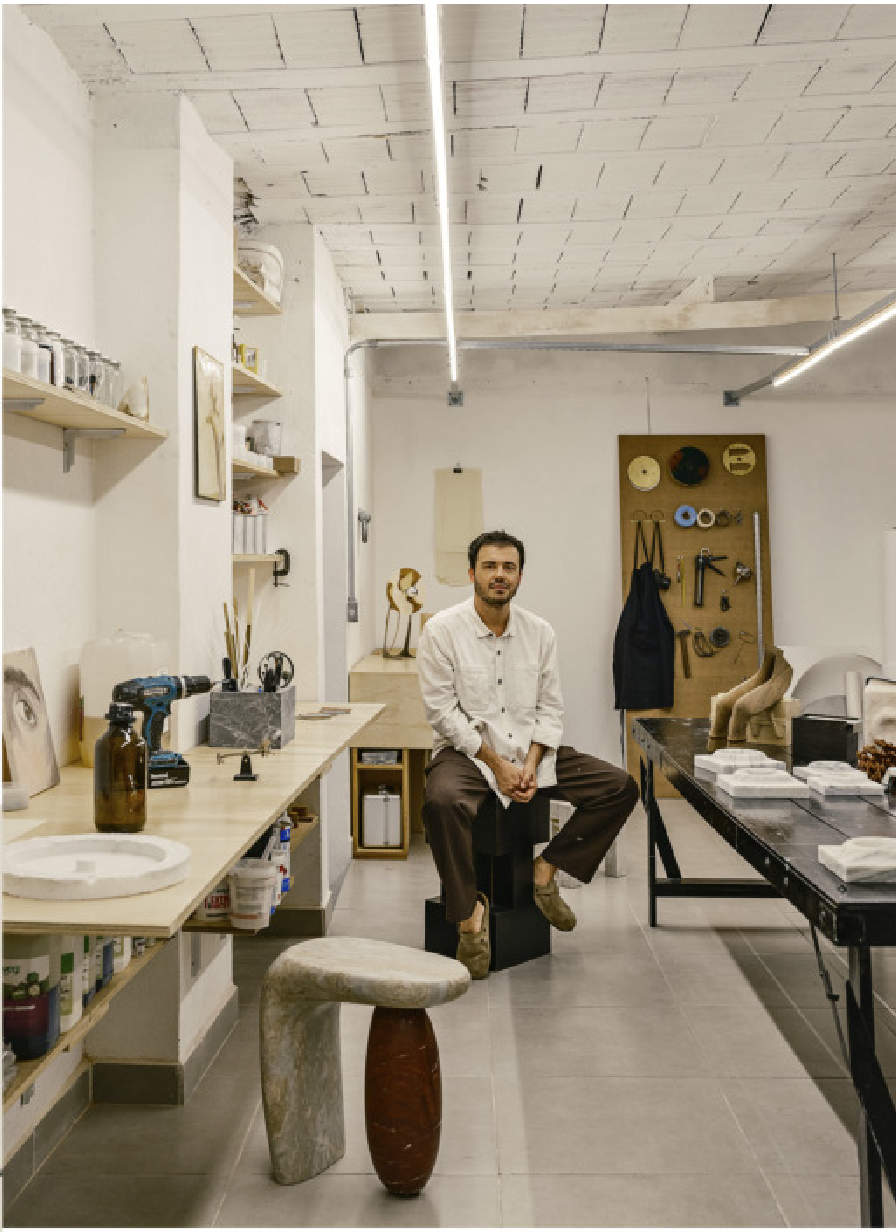
Jacque Faus

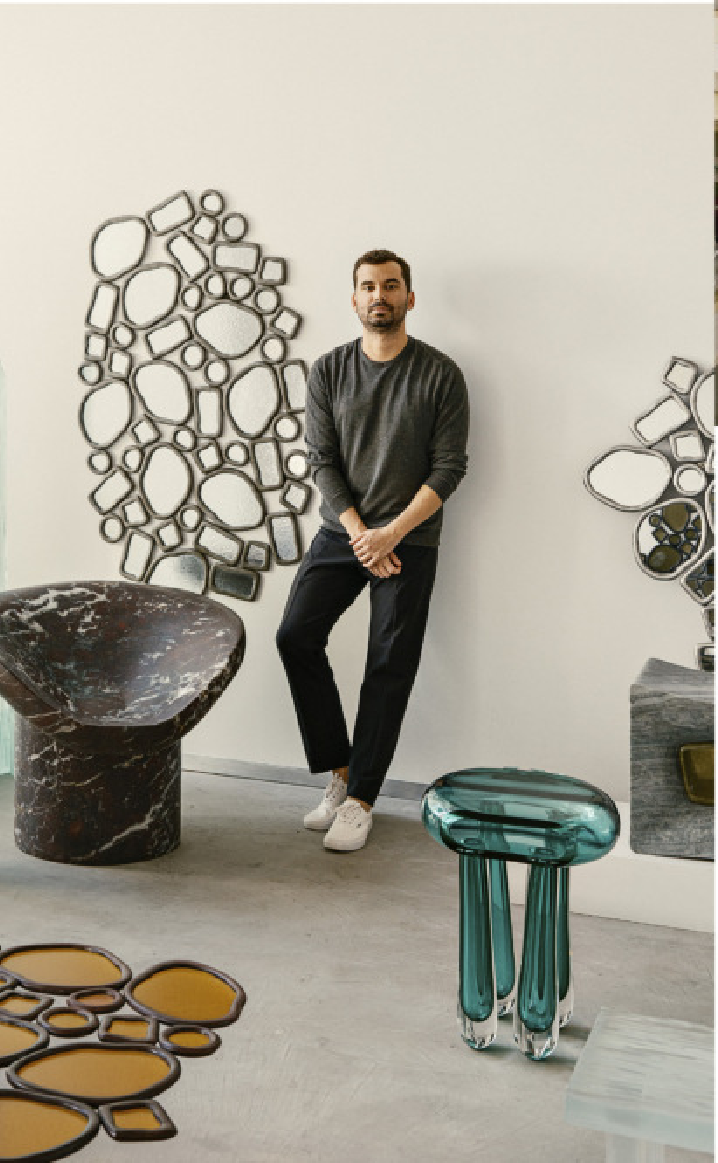
"In northeast Brazil, ceramics embody ancestral knowledge, passed down mainly by Indigenous women," says Faus, a born-and-raised Paulistana. Inspired by that rich history—and in particular the narrative monumental vessels of artists like Dagmar Muniz de Oliveira and Selma Calheira—she began making small hand-coiled pots and vases some 10 years ago. Those sculptures have since grown in scale, evolving into canvases of sorts as she scratches and paints their surfaces, leaving traces of clay visible. "I add these layers, but I like the background to show the natural color of the ceramic," explains Faus, who works out of a studio in the Vila Madalena neighborhood. In the past year, she also began creating lamps and tables, some of which debuted at her recent show at the city's Aalvo Gallery. "There's a growing dialogue in São Paulo between art and design, which is particularly relevant to my work." *Faus is represented by Aalvo Gallery in São Paulo (aalvogallery.com).*



Pedro Ávila

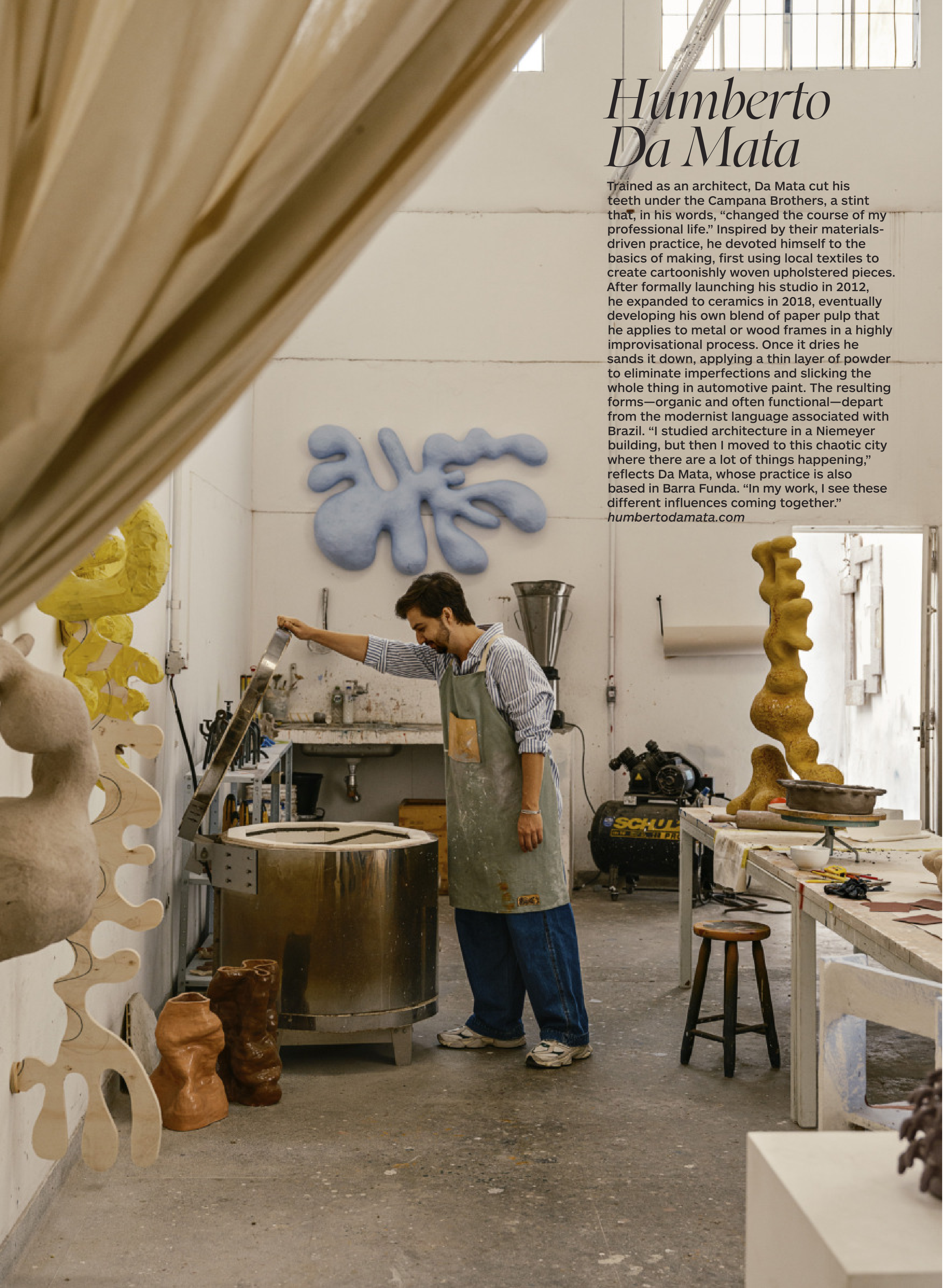
Growing up in Brasília, Ávila recalls the contrast between the monumental architecture of Oscar Niemeyer and the hippie culture that has taken root there. "I think my aesthetic was created by this mix of things, Brutalism paired with the crystals and the mystical traditions," he notes, speaking from his Barra Funda studio. His own functional sculptures embrace both sides of that creative conversation, manipulating age-old materials using a combination of manual and digital techniques. Wood from a felled tree that was struck by lightning, for example, might be hand-carved into an armchair, its cracks filled with molten metal. Side tables, meanwhile, might be born from a ceramic model that is scanned, its form then digitally carved from stone using a robotic arm. "I'm mixing very old, primitive techniques with new technology," he explains. *Ávila is represented by Aalvo Gallery in São Paulo (aalvogallery.com).*





Lucas Recchia

Recchia came to working with glass somewhat by chance. While studying architecture at Mackenzie Presbyterian University in São Paulo, it was a school project—creating a model for an all-glass building—that ignited his interest in what he considers "a really new material in Brazil." Eager to deepen his understanding of the process, he connected with a local couple who, having honed their skills in the hot shops of Venice, had just set up their own atelier outside the city. Soon, Recchia established his own design practice and, with their help, created tables from vitreous slabs, blown orbs, and broken shards. His most recent series—and his most complex yet to produce—nods to stained glass, inserting melted pieces into bronze or aluminum frameworks to create surfaces, mirrors, and more. *Recchia is represented by Bossa in New York (bossafurniture.com).*

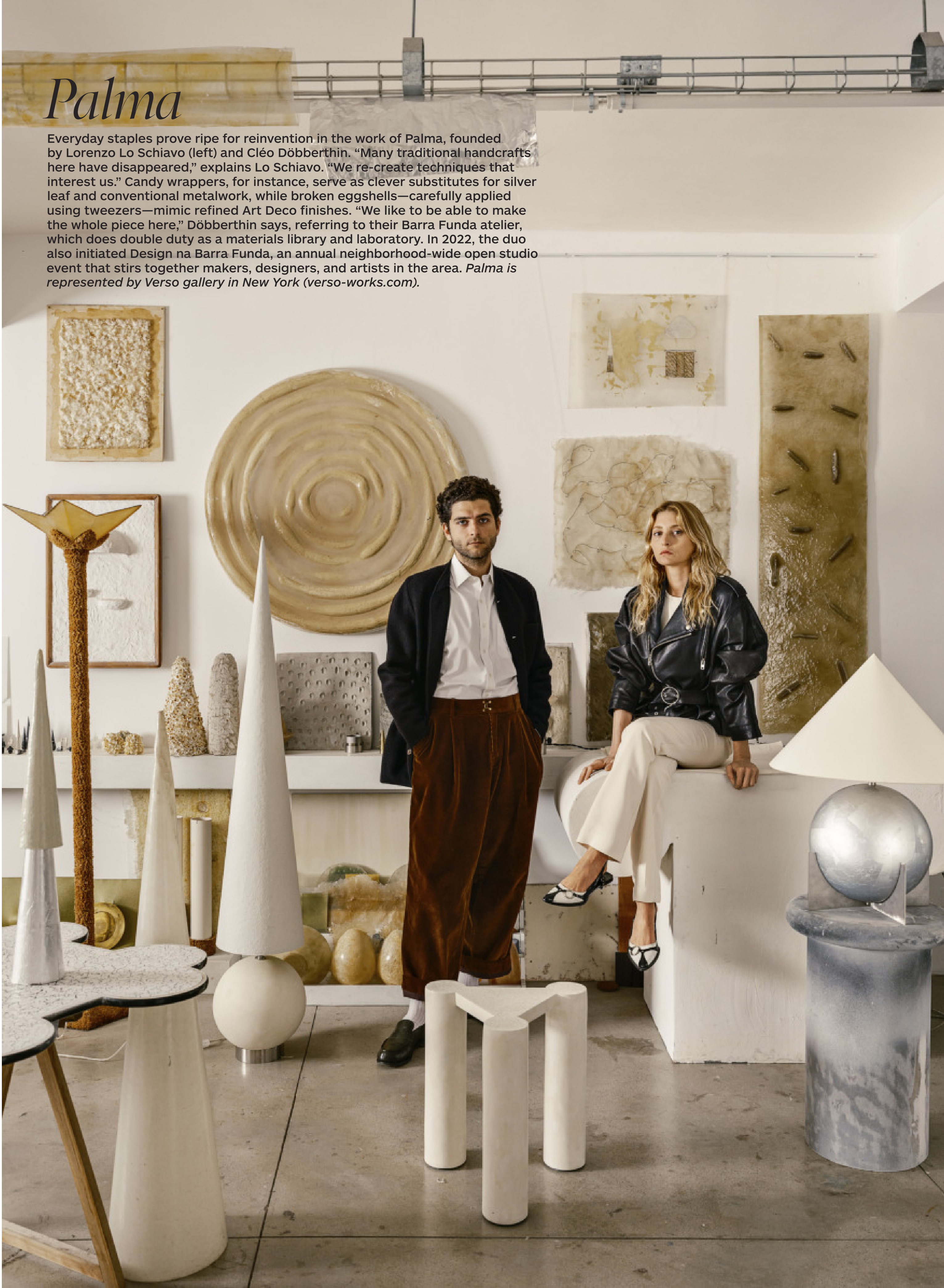


Humberto Da Mata

Trained as an architect, Da Mata cut his teeth under the Campana Brothers, a stint that, in his words, “changed the course of my professional life.” Inspired by their materials-driven practice, he devoted himself to the basics of making, first using local textiles to create cartoonishly woven upholstered pieces. After formally launching his studio in 2012, he expanded to ceramics in 2018, eventually developing his own blend of paper pulp that he applies to metal or wood frames in a highly improvisational process. Once it dries he sands it down, applying a thin layer of powder to eliminate imperfections and slicking the whole thing in automotive paint. The resulting forms—organic and often functional—depart from the modernist language associated with Brazil. “I studied architecture in a Niemeyer building, but then I moved to this chaotic city where there are a lot of things happening,” reflects Da Mata, whose practice is also based in Barra Funda. “In my work, I see these different influences coming together.” *humbertodamata.com*

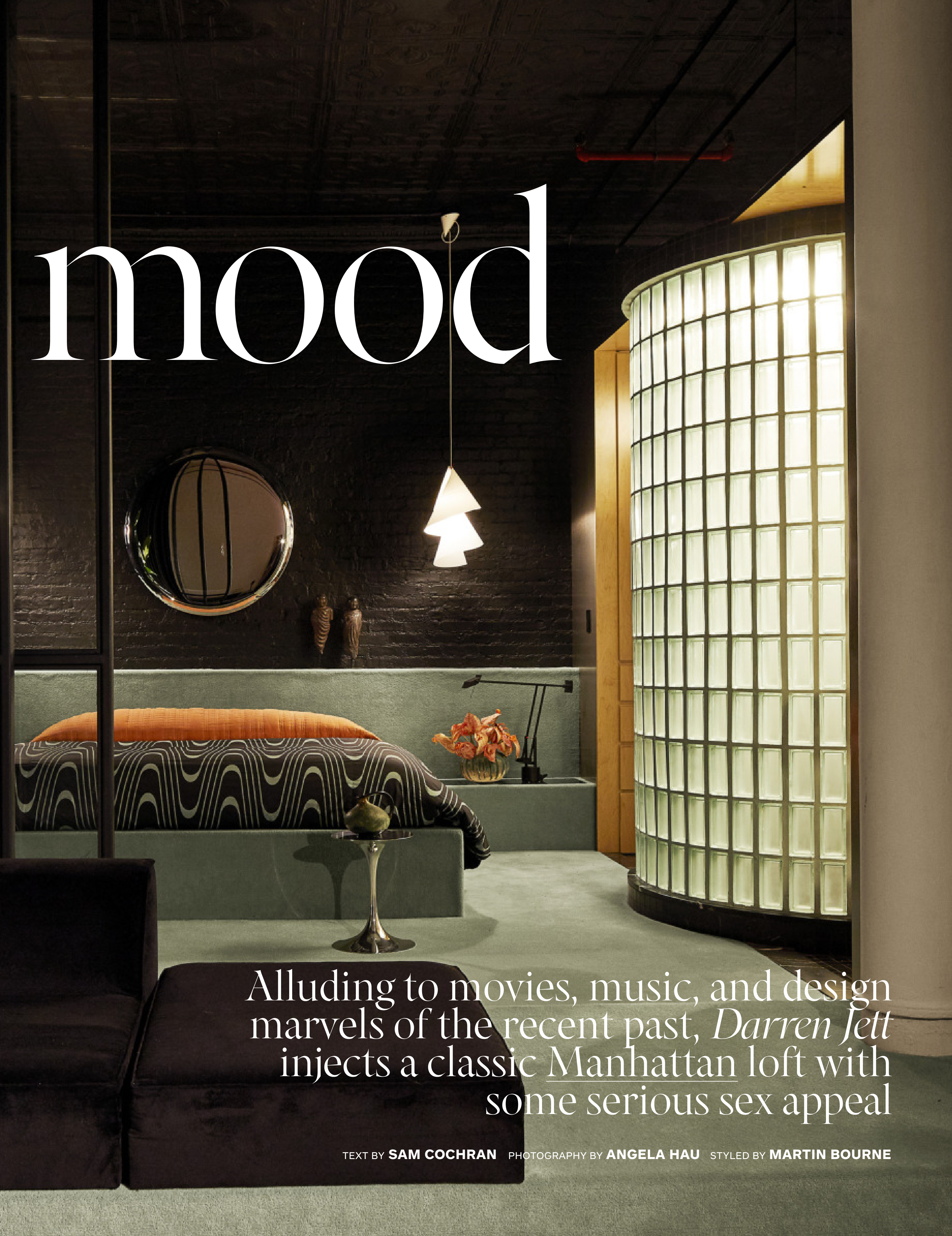
Palma

Everyday staples prove ripe for reinvention in the work of Palma, founded by Lorenzo Lo Schiavo (left) and Cléo Döbberthin. “Many traditional handcrafts here have disappeared,” explains Lo Schiavo. “We re-create techniques that interest us.” Candy wrappers, for instance, serve as clever substitutes for silver leaf and conventional metalwork, while broken eggshells—carefully applied using tweezers—mimic refined Art Deco finishes. “We like to be able to make the whole piece here,” Döbberthin says, referring to their Barra Funda atelier, which does double duty as a materials library and laboratory. In 2022, the duo also initiated Design na Barra Funda, an annual neighborhood-wide open studio event that stirs together makers, designers, and artists in the area. *Palma is represented by Verso gallery in New York (verso-works.com).*



in the

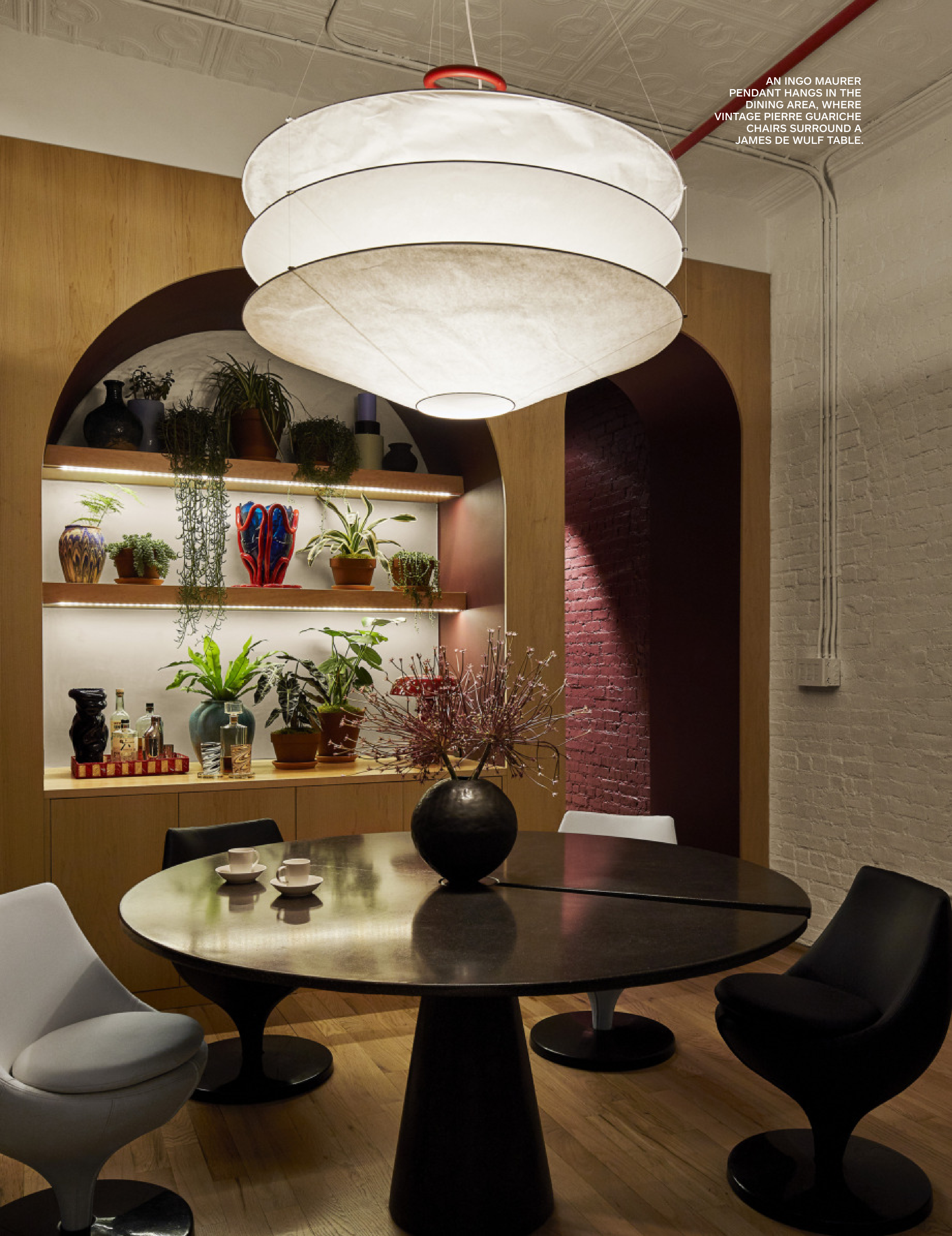
AT A MANHATTAN LOFT BY DARREN JETT, SLIDING GLASS PARTITIONS SEPARATE THE LIVING AND SLEEPING AREAS, THE LATTER OF WHICH JETT OUTFITTED WITH A CUSTOM BED AND SIDE TABLES THAT HE INTEGRATED INTO THE CARPETING; PENDANTS BY INGO MAURER AND MIRROR BY ZIETA STUDIO.



mood

Alluding to movies, music, and design marvels of the recent past, *Darren Jett* injects a classic Manhattan loft with some serious sex appeal

TEXT BY **SAM COCHRAN** PHOTOGRAPHY BY **ANGELA HAU** STYLED BY **MARTIN BOURNE**



AN INGO MAURER PENDANT HANGS IN THE DINING AREA, WHERE VINTAGE PIERRE GUARICHE CHAIRS SURROUND A JAMES DE WULF TABLE.

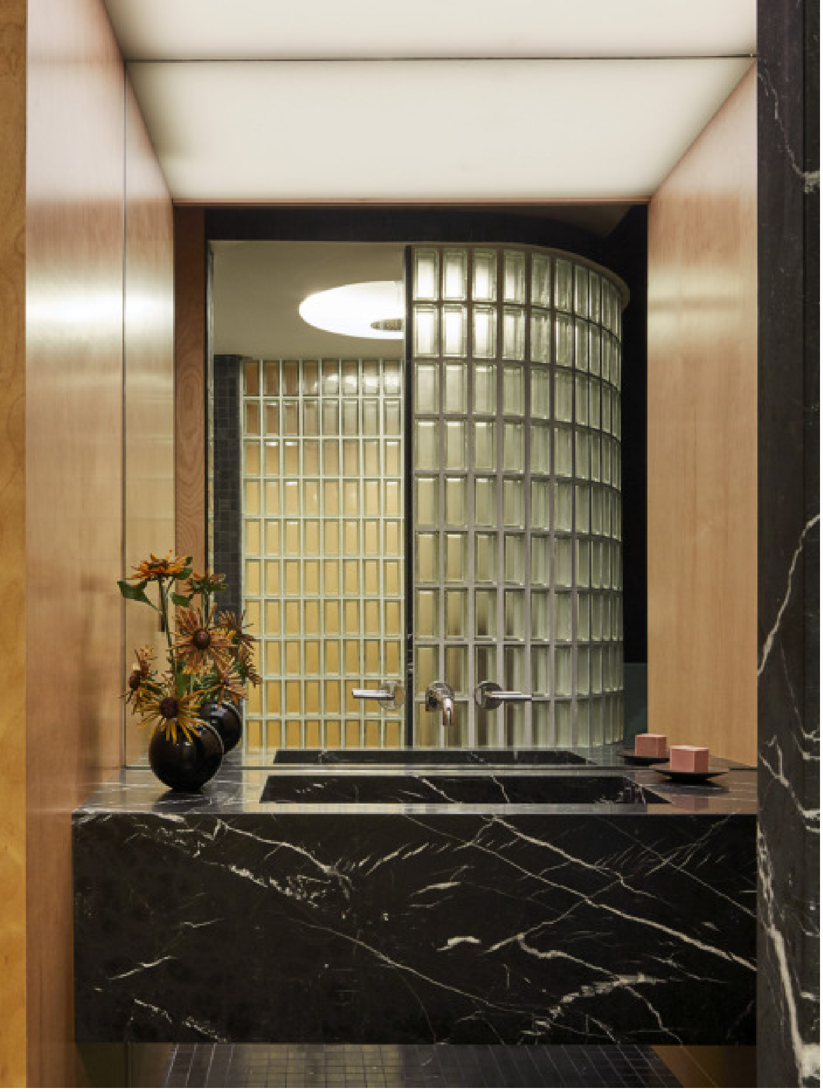
JETT (RIGHT) WITH HIS CLIENT, CHRISTOPHER CHIOU, IN THE DINING AREA. **LEFT** THE KITCHEN COMPLEMENTS NERO MARQUINA MARBLE WITH STAINLESS-STEEL CABINETS AND SHELVING.

to woo their clients, decorators regularly come equipped with fabric swatches, tile samples, and other tactile hints at rooms to come. Darren Jett goes for an even more full-sensory experience. As part of his presentations, the designer prepares a soundtrack that embodies not only the interiors he's envisioning but also the lifestyle he hopes unfolds there. In the case of the Manhattan loft that he recently renovated for finance executive Christopher Chiou, that playlist included disco hits, underground dance tracks, and George Michael classics—songs that capture urbane gay abandon. "Every project should feel like a movie," Jett reflects. "This character felt close to my world. I knew his plot."

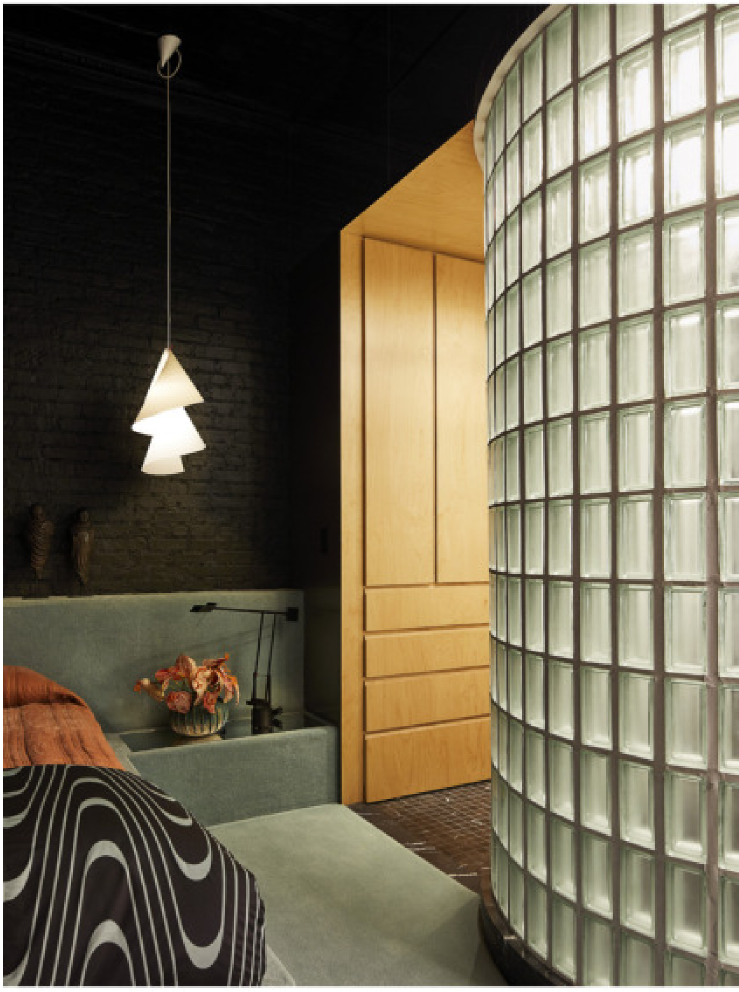
Chiou bought the apartment, a classic SoHo artist's loft, in 2021, amid the city's pandemic real estate slump. At the time, he had been back on the East Coast for only a few years after 17 in San Francisco, where he rode the boom-and-bust cycles of the tech industry. But New York quickly settled into home for the New Jersey native. And so, following stints renting in Chelsea and the West Village, he decided to lay proper roots, visiting a listing that had languished on the market. "Immediately it felt like something different," he recalls of the open and untouched space, which had undergone only ad hoc renovations over the decades. "I saw the potential to do something special."

Enter Jett, whose work Chiou had encountered through a mutual friend. The designer was then early into his practice, having struck out on his own in 2020 after cutting his teeth at the New York firms Ash and Rafael de Cárdenas. "I was excited to work with someone who was excited about the opportunity," reflects Chiou. Never mind the project's modest scale—Jett delighted at the prospect of a gut renovation, his imagination spinning with romanticized visions of gritty 1970s downtown Manhattan.

Chiou's mandate was less of a mood board and more of a mood. "I wanted it to have a sexy vibe—chic and sophisticated," he recalls. Say no more, thought Jett, "he had met his match." Mind churning, the designer set to work assembling an array of



LEFT THE BATHROOM VANITY IS CRAFTED FROM THE SAME MARBLE USED IN THE KITCHEN. **BELOW** THE SLEEPING AREA ADJOINS THE OPEN-CONCEPT CLOSET AND BATHROOM, WHICH IS DISTINGUISHED BY A SHOWER OF GLASS BLOCKS.



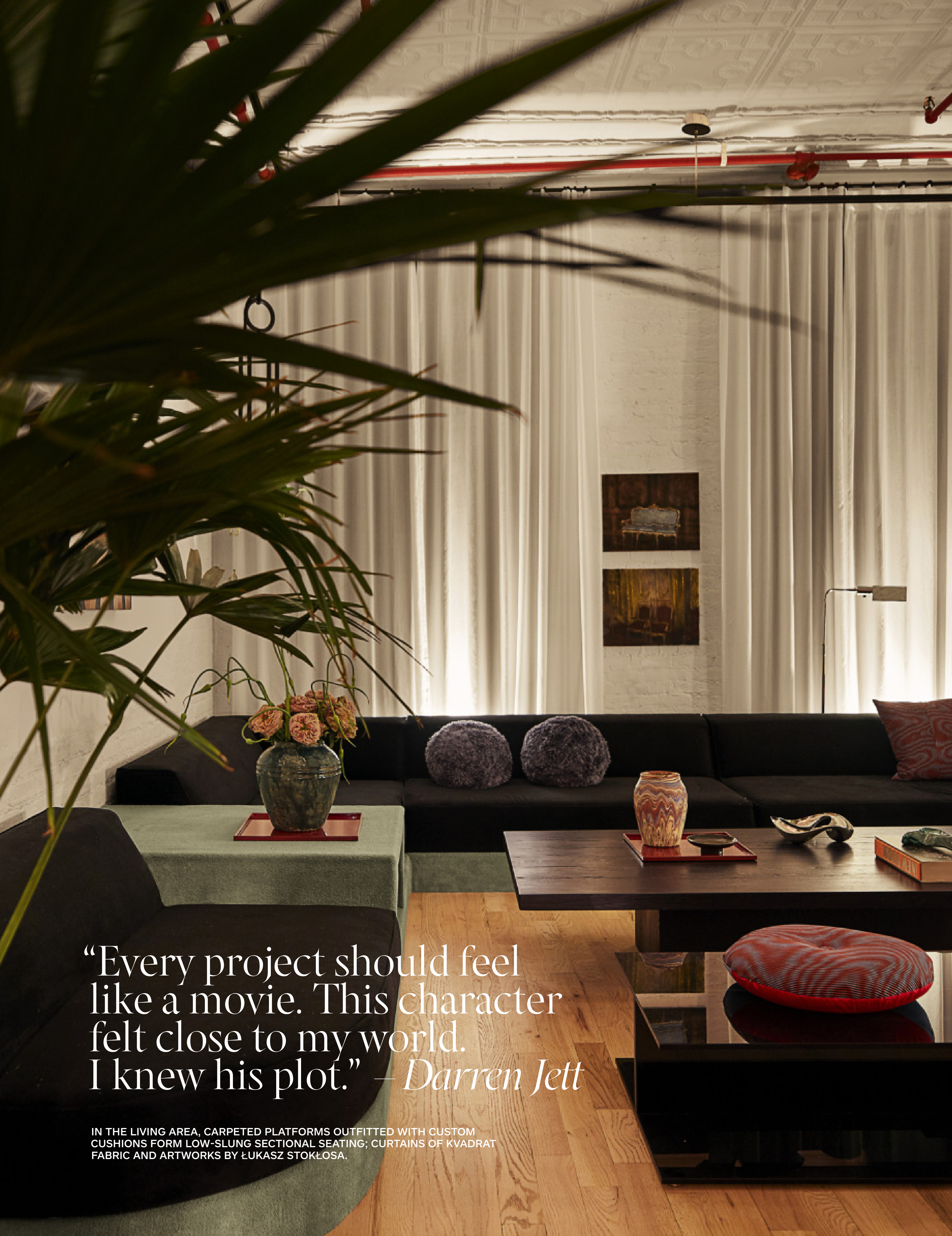
visual references, many of them cinematic (the 1986 erotic drama *9½ Weeks,* the 1978 horror film *Eyes of Laura Mars*) and fashion-related (Halston's town house). Folded into his collage-style presentations was a crash course in recent design history. Think: the carpeted built-ins of Bray-Schaible, the High-Tech innovations of Joe D'Urso, and the stainless-steel platforms of Gae Aulenti. "Darren was great about giving me options and knowing when to push me outside my comfort zone," reflects Chiou.

THE RESULTS INTERROGATE pearl-clutching assumptions of private and public realms, embracing voyeurism and exhibitionism as underlying tensions. "Imagine an apartment where your clothes fall off the moment you walk in," says Jett, who divided the floor plan into what he calls the shell and the core. The dining and living areas open onto the sleeping space in one fluid sweep, with sliding glass partitions as barriers. A carpeted plinth forms not only the base of sectional seating but also the single step up and down into the bedroom, where that same low pile extends wall-to-wall and up the bespoke bed and integrated side tables. Central to the whole scheme is the open-concept closet and bathroom, with a circular shower of glass bricks. "You're putting on a show," Jett jokes of the transparent but ultimately modesty-preserving blocks. "You should be able to tell if a person is there—or two people."

The materials palette blends industrial hallmarks with soigné interventions reminiscent of a bygone SoHo scene. Walls of exposed brick and pressed-tin ceilings set the stage for maple millwork, Nero Marquina marble surfaces, and stainless-steel cabinetry. Rounded forms, meanwhile, offer their own language—from arched doors that riff on warehouse precedents to the folds of curtains that wrap the bedroom to the wavy motif on the custom coverlet, Jett's homage to kimono fabrics. Lighting too forms a kind of architectural language, with track fixtures, uplights, and Ingo Maurer icons casting a calm collective glow.

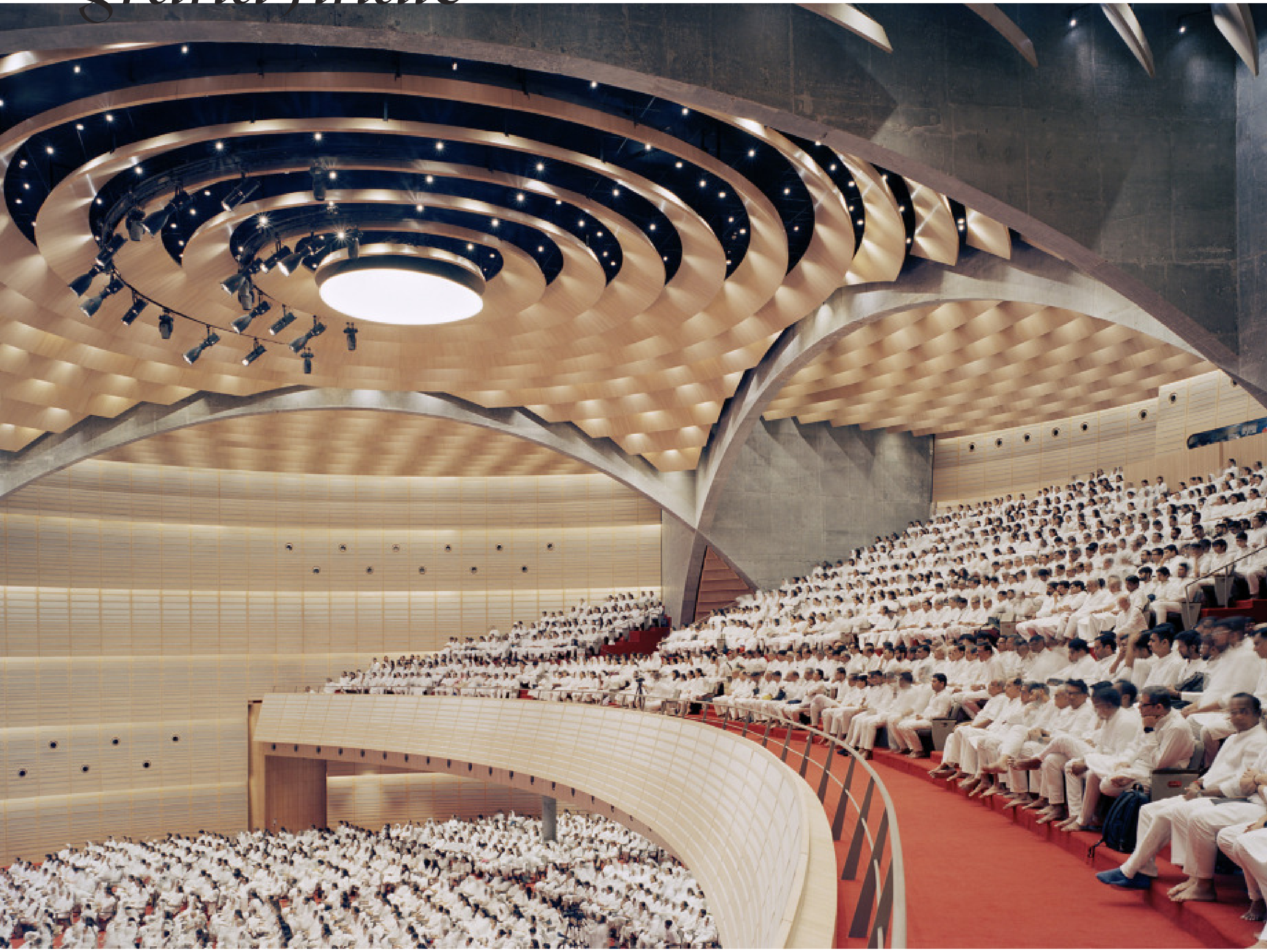
True to Jett and Chiou's shared sybaritic ambitions, the home comes alive in the nighttime. "It's dark in a way that speaks to me," Chiou notes. "The sun goes down and light comes through the windows, creating distinct shadows." Friends pop by for cocktails, fanning out on the built-in sectional, scattering across the carpeted floor, or lounging atop the bed. A projector can transform the whole space into a theater. "Being home is such a joy," he adds. "It feels quintessentially New York." Come bedtime—curtains drawn, door closed—he retreats to the sheets, cocooned in the carefully calibrated vibe. Turns out his comfort zone is broader than he thought. "I work in finance; part of my job is to be conservative," Chiou jokes. "This experience pushed me to embrace risk." AD

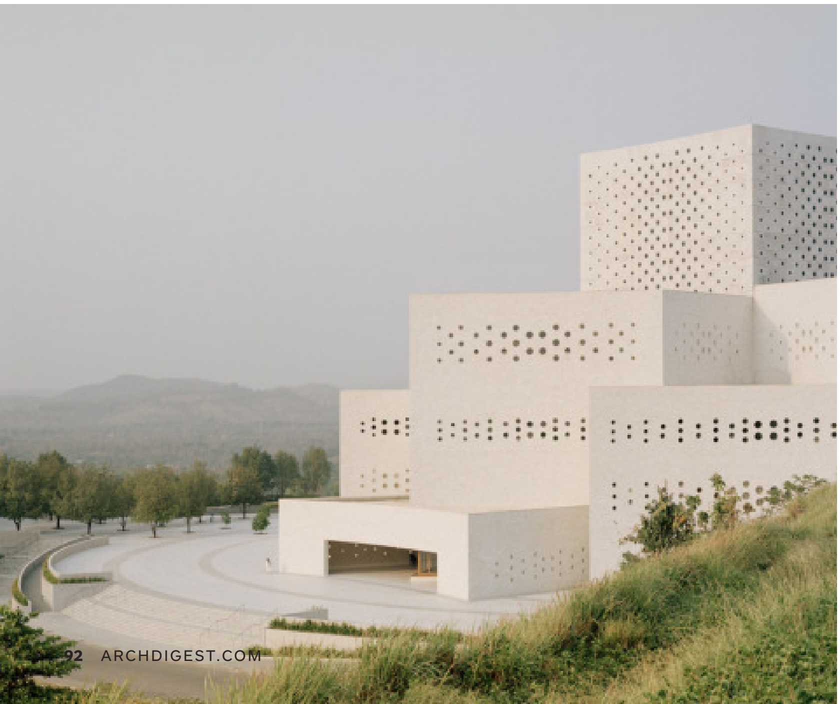
ART: ŁUKASZ STOKŁOSA/AMITY GALLERY, NEW YORK



“Every project should feel like a movie. This character felt close to my world. I knew his plot.” – *Darren Jett*

IN THE LIVING AREA, CARPETED PLATFORMS OUTFITTED WITH CUSTOM CUSHIONS FORM LOW-SLUNG SECTIONAL SEATING; CURTAINS OF KVADRAT FABRIC AND ARTWORKS BY ŁUKASZ STOKŁOSA.

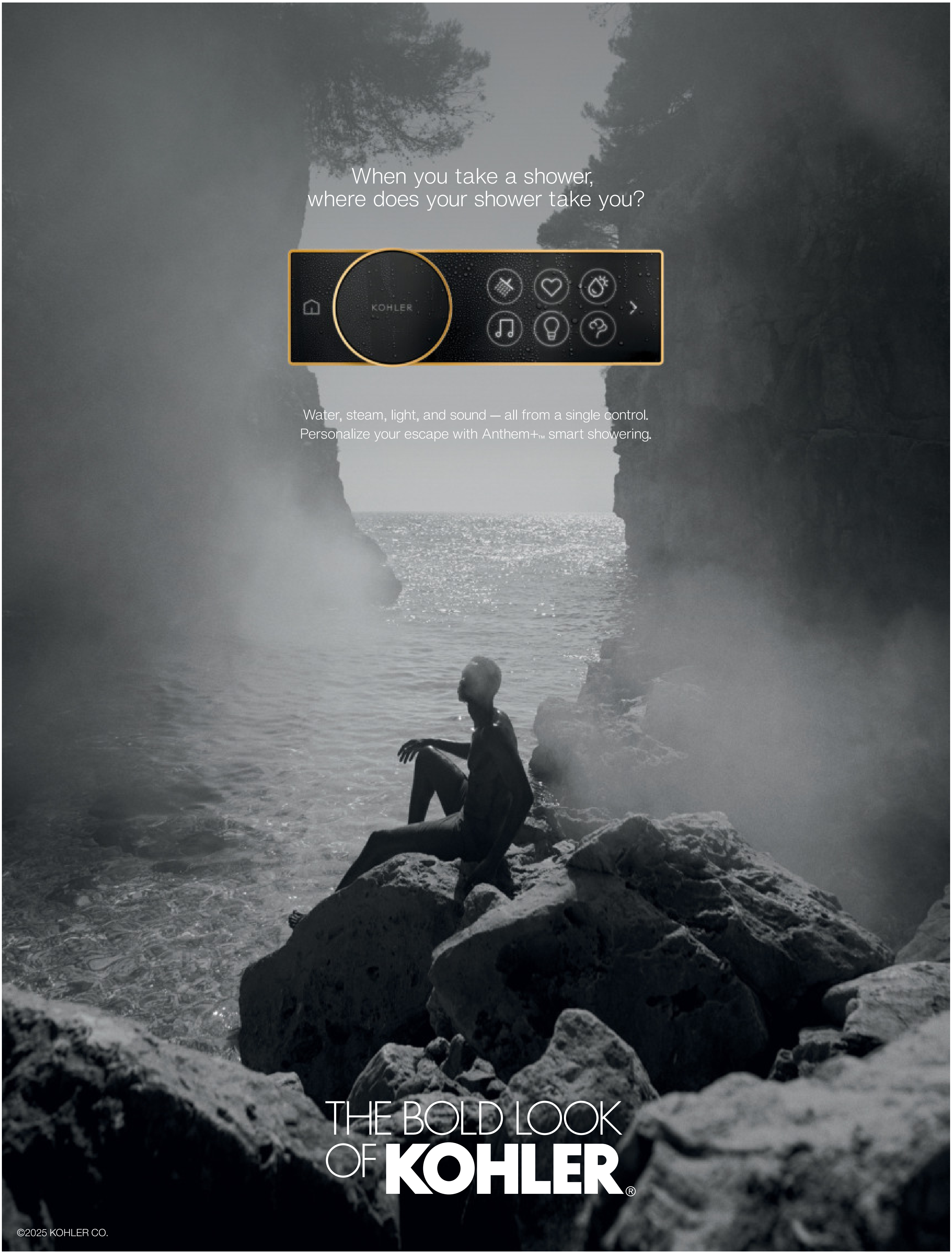




Peace Accord

According to Jain mythology, the Samavasarana temple brought the faithful closer to enlightenment through its tiered architectural forms—each ascending space marking the accumulation of knowledge on the path toward enlightenment. Today, that spiritual vernacular endures in the western Indian state of Gujarat, where Serie Architects have completed its own contemporary homage: the new Raj Sabhagruh, centerpiece of the nearly 250-acre Shrimad Rajchandra Ashram. Set atop a crescent-shaped hill, the building rises from the 5,000-seat auditorium at its base, a column-free expanse distinguished by its monumental concrete arches. At its crown, meanwhile, a soaring 300-person meditation hall glows like a lantern thanks to over 1,000 integrated pin lights. And outside, the building's angled façades bear some 800,000 bricks crafted from salvaged marble, their hand-chiseled surfaces yielding subtle texture. Whether you're a practitioner of the ancient Indian religion (based on tenets of compassion, nonviolence, and equality) or simply an admirer of great design, the edifice promises to lift hearts as it draws eyes to the sky. —**SAM COCHRAN**

RORY GARDINER



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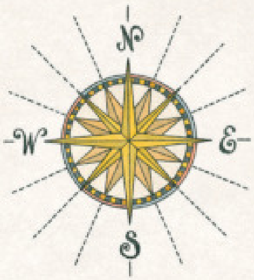

Current of Happiness
Emerald Bay

Palmier Mystérieux
transformable clip

Treasure Island by

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Haute Joaillerie, place Vendôme since 1906